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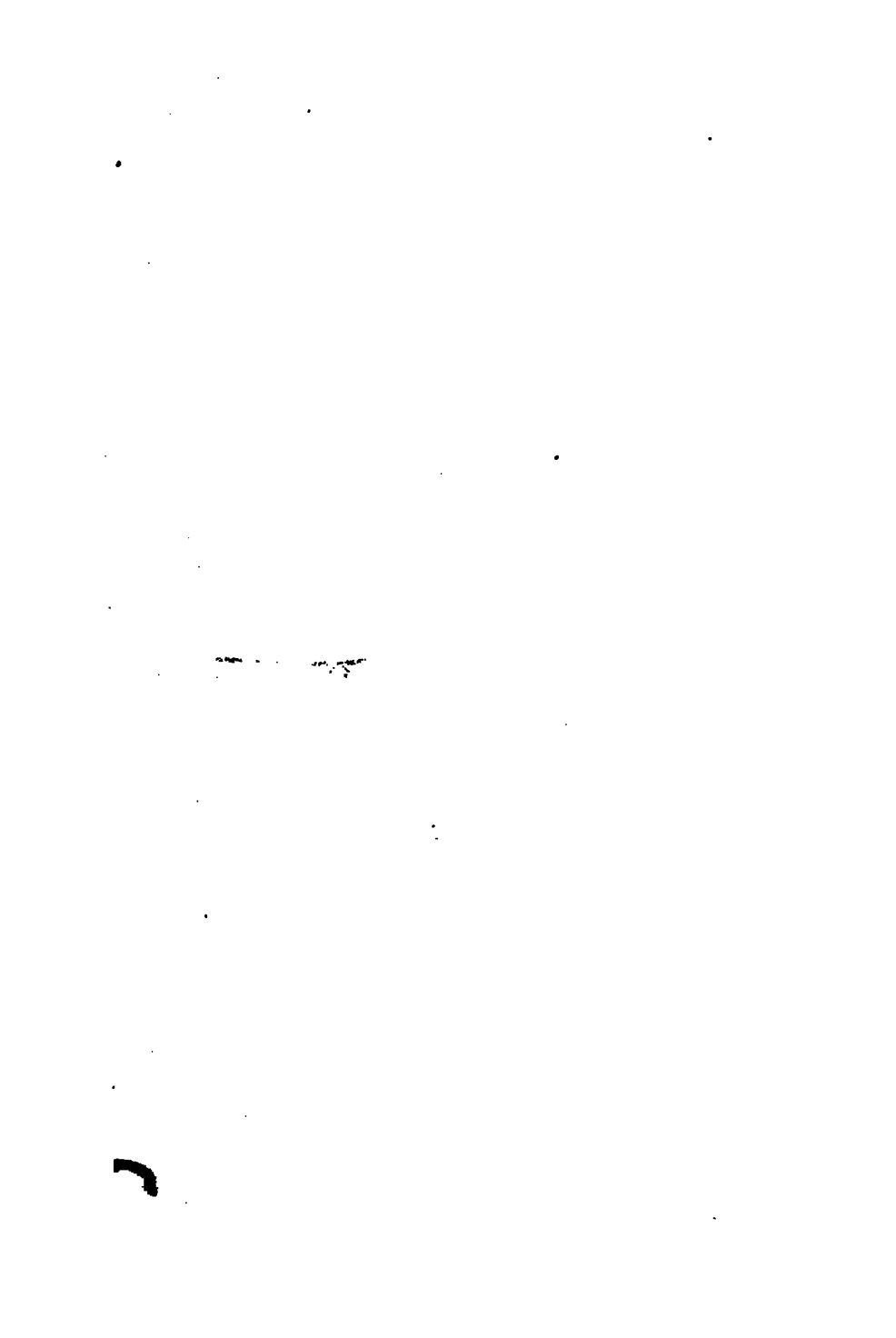


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A  
SEQUEL  
TO THE  
COMMON SCHOOL GRAMMAR;  
CONTAINING, IN ADDITION TO OTHER MATERIALS AND ILLUSTRATIONS,  
NOTES AND CRITICAL REMARKS  
ON  
THE PHILOSOPHY OF THE ENGLISH LANGUAGE;  
AND EXPLAINING SOME OF ITS  
MOST DIFFICULT IDIOMATIC PHRASES.  
DESIGNED FOR THE USE OF THE  
FIRST CLASS IN COMMON SCHOOLS.

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By JOHN GOLDSBURY, A. M.,  
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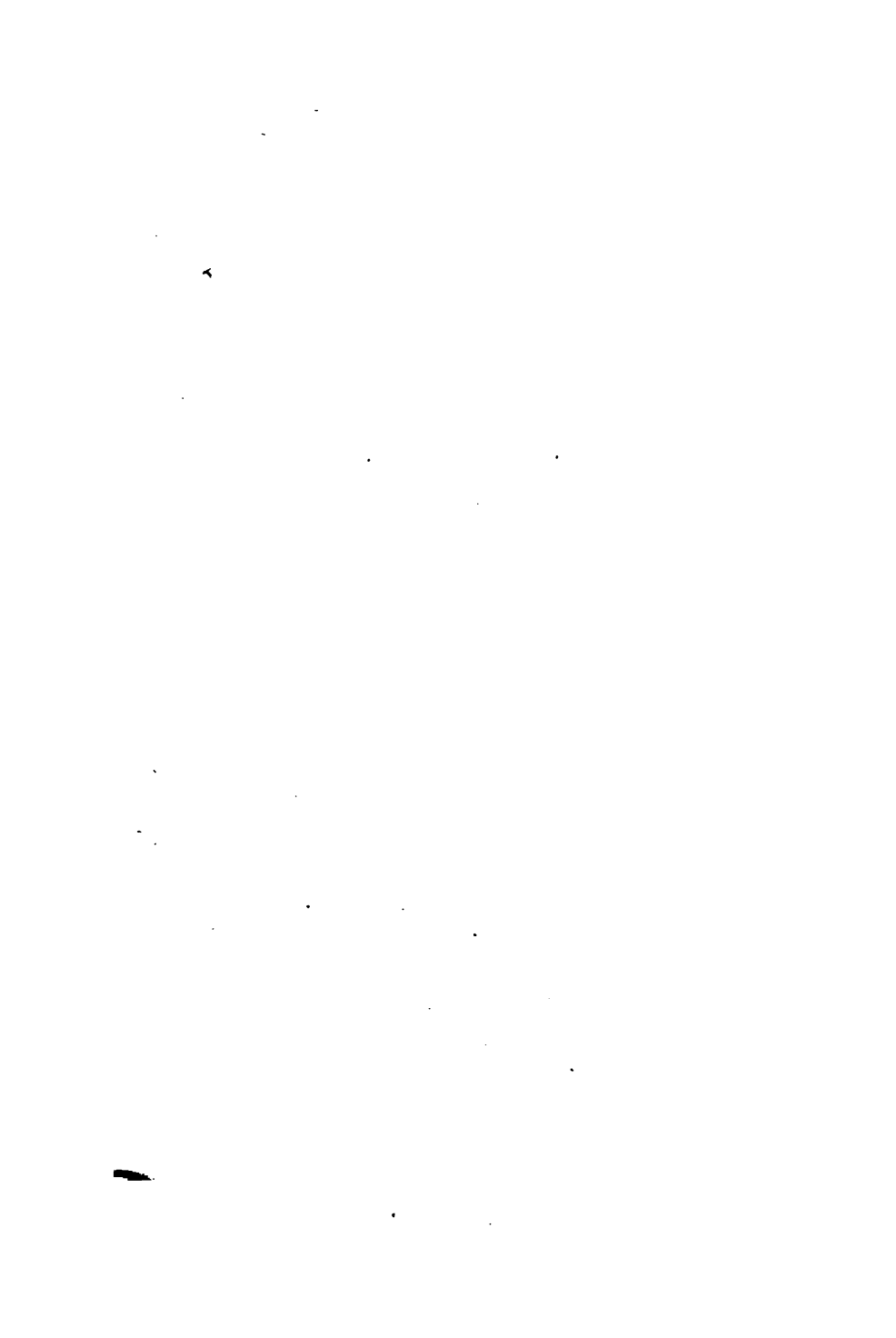
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THE HONORABLE HORACE MANN,

SECRETARY OF THE BOARD OF EDUCATION,

THIS LITTLE WORK IS RESPECTFULLY INSCRIBED,

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## P R E F A C E.

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THE present work is not a republication of the Common School Grammar ; nor is it designed to supply its place, or to supersede its use. It is merely, what its title expresses, a sequel to that work, containing such further materials and illustrations as have been thought necessary to give a clear and full view of the subject. Consequently, it will be necessary for the learner to acquaint himself with that work, or some other like it, previously to his entering, with advantage, upon the study of this.

There are but two true methods of teaching English grammar : one is by *rule* and *example* ; the other, teaching *what is right* by showing *what is wrong*. Both of these have been combined in this work. And the object of both is to teach scholars to think for themselves, and to rely on their own judgment. " Nothing is more absurd," says James Harris, the author of "*Hermes*," " than the common notion of instruction, as if science were to be poured into the mind, like water into a cistern, that passively waits to receive all that comes. The growth of knowledge rather resembles the growth of fruit ; however external causes may in some degree coöperate, it is the internal vigor and virtue of the tree that must ripen the juices to their just maturity." To the same effect, John Horne Tooke, in his "*Diversions of Purley*," says, " Though

grammar be usually among the first things taught, it is always the last thing understood. I suppose," says he, "a man of plain common sense may obtain it, if he will dig for it ; but I cannot think that what is commonly called learning is the mine in which it will be found. Truth, in my opinion, has been improperly imagined at the bottom of a well ; it lies much nearer to the surface ; though buried indeed at present under mountains of learned rubbish, in which there is nothing to admire, but the amazing strength of those vast giants of literature, who have been able thus to heap Pelion upon Ossa."

After all the attempts which have been made to improve, simplify, and explain the system of English Grammar, it appears to me, that very little improvement has been made, either in the system itself, or in the method of teaching it. This want of success has, in my opinion, been chiefly owing to two causes.

1. Most authors who have written upon the subject, have treated it too much in the abstract, without making any practical application of their own principles. They have contented themselves with prescribing arbitrary rules, not easily understood, and unaccompanied with any intelligible explanation calculated to throw light upon the subject. Instead of reasons and illustrations addressed to the understanding, unintelligible rules have too frequently been imposed upon the memory, which have rendered the study of Grammar, dry, uninteresting, and profitless. But the want of success, in this instance, has not been owing so much to any defect in the system itself, as in the method of explaining it.

2. Others, dissatisfied, both with the system itself, and

with the method of explaining it, have invented new systems, and adopted new theories of explanation, some more, and some less, visionary and impracticable, but most of them unphilosophical, and contrary to the plainest principles of our language. *One* has invented an entirely new system, and, not finding words in the language adequate to explain his meaning, has been obliged to form an *entirely new vocabulary*. "As there are no words already in use," says he, "expressive of the principles on which this theory of English Syntax is founded, the nomenclature used in it, has been formed for this system." *Another*, impressed with the idea of *the feeble nature of words* to convey his thoughts upon the subject, has attempted to do it by the use of *pictures*, and has published to the world a *pictural grammar*. But all such attempts will prove abortive. The English language can be explained only by itself, by studying its etymology, and attending to its own idiomatic forms of expression ; and it is fully adequate to this purpose.

The work here presented to the public, is but the mere filling up and carrying out the plan of the former. The design of that work is to teach, in the most concise and systematic method, the fundamental principles of the language ; to teach but one thing at a time, and to do it systematically and thoroughly, before proceeding to another. Examples and illustrations are given under every head, and also a systematic order of parsing, which, if constantly pursued by scholars, will compel them to apply, as they go along, every definition and every rule belonging to each word which they parse, and to understand the meaning also. By pursuing this method, they will learn more in three months, than they can in nine by any other. With

beginners, system is every thing. They should be kept to it closely, and drilled thoroughly, till they become perfectly familiar with it, and are able to understand and apply all its principles in their proper order, without the assistance of the teacher. They will then be prepared to understand and apply the principles and illustrations of this work. Still, it should be borne in mind, that it is not the design of this work to repeat what has been sufficiently explained in the former. Nothing but the bare frame-work, together with such other materials and illustrations as have been thought necessary to complete the design of that, has been here introduced. Scholars are supposed to be already acquainted with that work, or some other like it ; and it is here proposed to widen the sphere of their observation, and to give them a clearer and fuller view of the subject.

CAMBRIDGE, July 4, 1842.

# SEQUEL

TO THE

## COMMON SCHOOL GRAMMAR.

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### LANGUAGE.

1. **LANGUAGE**, in its widest sense, embraces all those signs by which men and brutes make known their thoughts, feelings, and desires.

2. It may be divided into four kinds ; *natural*, *artificial*, *spoken*, and *written*.

3. *Natural* language, common alike to men and brutes, consists of those natural signs, which different animals employ in communicating their feelings one to another. Thus, the bird *chirps* ; the lamb *bleats* ; the horse *neighs* ; the dog *growls*, *whines*, and *barks*.

4. *Artificial* language consists of words and other arbitrary signs, used by common consent, as expressions of our ideas, and by means of which mankind are enabled to communicate their thoughts one to another.

5. *Spoken* language, or speech, is made up of artificial sounds uttered by the human voice.

6. *Written* language consists of letters, syllables, and words, either *written* or *printed*, and so combined as to form discourse.

## GRAMMAR.

7. GRAMMAR is an explanation of the principles of language.

8. It may be divided into four kinds ; *universal* and *particular*, *philosophical* and *practical*.

9. *Universal* Grammar explains the principles, which are common to all languages.

10. *Particular* Grammar explains the principles, which apply to a particular language.

11. *Philosophical* Grammar investigates the principles and usages of language, explains their philosophy and reasonableness, and lays down rules for practical grammar.

12. *Practical* Grammar adopts the principles, definitions, and rules of philosophical grammar, and reduces them to practice.

*Note.* A *principle*, in grammar, is a peculiar construction of the language. A *definition* is a principle of the language, expressed in a definite form. And a *rule* prescribes the peculiar construction or circumstantial relation of words, which custom has established for our observance.

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ENGLISH GRAMMAR.

13. ENGLISH GRAMMAR is an explanation of the principles of the English language.

14. It may be divided into six parts ; *Orthography*, *Orthoëpy*, *Etymology*, *Syntax*, *Prosody*, and *Rhetoric*.

## ORTHOGRAPHY.

15. ORTHOGRAPHY is derived from the Greek word *ὀρθογραφία*, which is compounded of *ὀρθός*, *correct*, and *γράφω*, *to write* ; and, in the original, it means *the art of writing correctly* ; but, in our language, is used to signify *word-making*, or *spelling*.

16. In English there are *twenty-six letters*, which are intended to represent the different sounds of the human voice, and by the use of which all the words in the language are formed.

17. In *printing*, there are three different kinds of *type* or *letters*, the Roman, *Italic*, and *Old English*.

18. There are more than *twenty* different varieties in the *size* of the letters. The following are some of the principal, arranged according to their sizes, commencing with the smallest :

- |                 |                   |                             |
|-----------------|-------------------|-----------------------------|
| 1. Diamond.     | 8. Small Pica.    | 14. Double Pica.            |
| 2. Pearl.       | 9. Pica.          | 15. Two-lines Pica.         |
| 3. Nonpareil.   | 10. English.      | 16. Two-lines English.      |
| 4. Minion.      | 11. Primer.       | 17. Two-lines Great Primer. |
| 5. Brevier.     | 12. Great Primer. | 18. Two-lines Double Pica.  |
| 6. Bourgeois.   | 13. Paragon.      | 19. French Canon.           |
| 7. Long Primer. |                   |                             |

19. Marks and signs used by *proof-readers* in correcting *the press*, and an explanation of them, taken from "Typographia, or the Printer's Instructor."

*Note.* The figures on the following page, 1, 2, 3, 4, &c. are not used by proof-readers. They are here introduced for the purpose of referring to the explanations given of the marks and signs in connexion with which they stand.

<sup>1</sup>a/ THOUGH a variety of opinions exist as to <sup>2</sup>  
 the individual by whom the art of printing was <sup>9</sup>  
 first discovered ; yet all authorities concur in  
 admitting Peter Schoeffer to be the person <sup>3</sup> *Cap.*  
 who invented *cast metal types*, having learned  
<sup>4</sup> the art of ~~of~~ *cutting* the letters from the Gut-  
<sup>5</sup> tembergs | he is also supposed to have been  
<sup>6</sup># the first who engraved on copper plates. The <sup>7</sup>/-/-/  
 following testimony is preserved in the family, <sup>8</sup>./  
 by Jo. Fred. Faustus of Ascheffenburg : <sup>9</sup>#  
<sup>10</sup> ¶ ¶ Peter Schoeffer of Gernsheim, perceiving <sup>11</sup> *P. Cap.*  
<sup>11</sup> his master Faustus design, and being himself  
<sup>12</sup> desirous ardently to improve the art, found  
 out (by the good providence of God) the  
 method of cutting *(incidendi)* the characters <sup>13</sup> *stat.*  
 in a *matrix*, that the letters might easily be  
<sup>14</sup> singly *cast* instead of being *cut*. He pri- <sup>15</sup> *as*/  
<sup>16</sup> vately *cut matrices* for the whole alphabet :  
 Faust was so pleased with the contrivance  
<sup>17</sup> that he promised Peter to give him his only <sup>18</sup> *ref.*  
<sup>19</sup> daughter Christina in marriage, a promise <sup>20</sup> *Ital.*  
 which he soon after performed. <sup>21</sup> *no bread*  
<sup>22</sup> (But there were many difficulties at first  
 with these *letters*, as there had been before <sup>23</sup> *Room.*  
 with wooden ones, the metal being too soft <sup>24</sup> *Ital.*  
 to support the force of the impression : but  
 this defect was soon remedied, by mixing  
 a substance <sup>25</sup> with <sup>26</sup> the <sup>27</sup> metal which sufficiently <sup>28</sup> *h.*  
<sup>29</sup> hardened it |  
 and when he showed his master the letters cast from  
 these matrices,

THOUGH a variety of opinions exist as to the individual by whom the art of printing was first discovered ; yet all authorities concur in admitting PETER SCHOEFFER to be the person who invented *cast metal types*, having learned the art of *cutting* the letters from the Guttembergs : he is also supposed to have been the first who engraved on copper-plates. The following testimony is preserved in the family, by Jo. Fred. Faustus of Ascheffenburg :

“PETER SCHOEFFER of Gernsheim, perceiving his master Faust’s design, and being himself ardently desirous to improve the art, found out (by the good providence of God) the method of cutting (*incidendi*) the characters in a *matrix*, that the letters might easily be singly *cast*, instead of being *cut*. He privately *cut matrices* for the whole alphabet : and when he showed his master the letters cast from these matrices, Faust was so pleased with the contrivance that he promised Peter to give him his only daughter *Christina* in marriage, a promise which he soon after performed. But there were as many difficulties at first with these letters, as there had been before with *wooden ones*, the metal being too soft to support the force of the impression : but this defect was soon remedied, by mixing the metal with a substance which sufficiently hardened it.”

## EXPLANATION OF THE CORRECTIONS.

A wrong letter in a word is noticed by drawing a short perpendicular line through it, and making another short line in the margin, behind which the right letter is placed. (See No. 1.) In this manner whole words are corrected, by drawing a line across the wrong word, and making the right one in the margin, opposite the faulty line.

A turned letter is noticed by making a dash under it, and the mark No. 2, in the margin. If a corrector is not able to distinguish such turned letters as have a resemblance to others, it is much better to mark such letters in the margin.

If letters or words are to be altered from one character to another, a parallel line or lines should be made underneath the word or letter, namely, for capitals, three lines ; small capitals, two lines ; and Italic, one line ; and write in the margin, opposite the line where the alteration occurs, *Caps*, *Small Caps*, or *Ital*. (See No. 3.)

When letters or words are set double, or are required to be taken out, a line is drawn through the superfluous word or letter, and the mark No. 4, placed opposite in the margin.

Where the punctuation requires to be altered, the colon, and period, if marked in the margin, should be encircled. (See No. 5.)

Where a space is wanting between two words or letters which are to be separated, a parallel line must be drawn where the separation ought to be, and the sign, No. 6, placed opposite in the margin.

No. 7, describes the manner in which the hyphen and ellipsis line are marked. Should a letter have been omitted, a caret is put at the place, and the letter marked as No. 8.

Where words or letters that should join are separated, or when a line is too wide spaced, the mark, No. 9, must be placed under the separation, and the junction signified by that in the margin.

Where a new paragraph is required, the corresponding character should be made, and the same mark, No. 10, placed in the margin.

No. 11, shows the way in which the apostrophe, inverted commas, the star, and other references and superior letters and figures are marked.

Where two words are transposed, the word placed wrong should be encircled, and the mark, No. 12, placed in the margin; but where several words require to be transposed, their right order is signified by a figure placed over each word, and the mark, No. 12, in the margin.

Where words have been struck out, that have afterwards been approved of, dots should be marked under such words, and in the margin write *Stet*. (See No. 13.)

Where a space sticks up between two words, a perpendicular between two horizontal strokes is put in the margin. (No. 14.)

Where several lines or words are added, they should be written at the bottom of the page, and a line drawn from the place where the insertion begins, to those lines or words. (See No. 15.) But if more is added than can be contained at the foot of the page, write in the margin, *Out, see copy*, and enclose the omission between brackets, and insert the word *Out*, in the margin of the copy.

Where letters or lines stand crooked, they are noticed by drawing lines before and after them. (See No. 16.)

Where a smaller or larger letter, of a different fount, is improperly introduced into the page, it is noticed by the mark, No. 17.

If a paragraph is improperly made, a line should be

drawn from the broken-off matter to the next paragraph, and write in the margin, *No break*. (See No. 18.)

Where a word or words have been left out, or are to be added, a caret must be made in the place where they are intended to come in, and the word or words written in the margin. (See No. 19.)

20. Marks and signs used in correcting *written* composition, and an explanation of them, copied chiefly from Professor Channing, of Harvard University.

#### DIRECTIONS TO THE SCHOLAR.

1. Write out your subject at full length at the beginning.
2. Themes to be written on letter paper, and folded *once* only from side to side.
3. The writer's name to be written on the outside at the top.
4. Leave a margin of an inch, on the left side of each page, for criticisms, and mark it off by a pencil line.
5. The Teacher's corrections to be made with a pencil, and the scholar's with ink, leaving the pencil marks distinct.

- 
- |    |   |
|----|---|
|    | A short perpendicular line in the margin shows, that something is wrong in the line against which it stands, which mark is also drawn across the error. |
| C. | Shows a want of <i>connexion</i> with the subject, or with the other passages in the theme.   |
| D. | Implies <i>doubt</i> as to the correctness of the statement, or the completeness of the sentence.   |

- E.* Shows that a word or phrase is not *English*.
- G.* Shows some violation of *Grammar*.
- O.* Denotes *obscurity*.
- P.* Shows a proper place for a *paragraph*.
- S.* Shows that a change is required in the form of a *sentence*.
- T.* Denotes that the passage is wanting in *taste*.
- W.* Denotes that the passage is *wanting* in *simplicity* or *compactness*.
- a.* Placed under two or more words or phrases, indicates some impropriety in the connexion.
- a, b, c, &c.* These are placed under a word used too frequently, or under several words of similar sound standing near each other.
- 1, 2, 3, &c.* These are placed under words or clauses, or against sentences, to show that they require a different arrangement corresponding to their numbers.
- [ ] A passage, thus enclosed, is to be erased.
- This is a somewhat indefinite mark, but is commonly drawn under words to indicate, that they are used *vaguely*, or *inappropriately*.
- p.* Shows that there is some defect in punctuation in the line against which it is placed.
- sp.* Shows that there is bad *spelling* in the line.
- X.* At the beginning of a subject or theme, denotes that it is so badly *written*, that it must be transcribed, and handed in again.

*Note.* Either of the above marks placed at the close of a composition, indicates a prevailing fault in it, of the kind represented by the mark.

## ORTHOËPY.

21. ORTHOËPY is derived from the Greek word, ὀρθοπειια, which is compounded of ὀρθός, *correct*, and ἔπος, *speech* or *diction* ; and it signifies *the art of speaking or pronouncing correctly*.

*Note.* As the principles of Orthography and Orthoëpy are fully explained in Spelling-books and Dictionaries, and usually taught long before scholars become acquainted with the study of English grammar, as such, they are here omitted.

## ETYMOLOGY.

22. ETYMOLOGY is derived from the Greek word, ἔτυμολογία, which is compounded of ἔτυμον, *root* or *origin*, and λέγω, *to tell* or *relate* ; and it signifies *the derivation of a word from its origin or root, and an explanation of its meaning*.

## WORDS.

23. Words are either *primitive* or *derivative*, *simple* or *compound*.

24. A *primitive* word is *not derived* from any other word, but is the *first form* in which it occurs ; as, *hard*, *soft*, *cold*.

25. A *derivative* word is *derived* from another word, which is its *primitive* ; as, *hardness*, *softness*, *coldness*.

26. A *simple* word may be either *primitive* or *derivative* ; but it is particularly opposed to a *compound* ; as, *do*, *primitive* ; *did*, *derivative* ; both of which are *simple* words.

27. A *compound* word is formed by joining two or more *simple* words together by a hyphen ; as, *man-slayer*, *rain-water*, *looking-glass*.

28. Some compounds are distinct, and are always written with the hyphen uniting the different parts of the word ; as, *sing-song*, *son-in-law*.

29. Other compounds omit the hyphen, and readily coalesce, and become permanent compounds ; as, *pen-knife*, *bookbinder*.

30. Many words are primitives in English, which are compounds in other languages ; as, *prefix*, *conjoin*, *superscribe*. \*

31. The whole number of words in the English language, exclusive of the various inflections of verbs and participles, has been estimated at about *forty thousand* ; of which more than *one half* have been derived from the Anglo-Saxon ; less than *one fourth* from the Latin ; and the rest from the Greek, French, German, Spanish, and other languages.

*Note.* The Anglo-Saxon, which was a branch of the ancient Teutonic, is generally regarded as the parent stock of the English language. It was the language of the ancient Angles and Saxons, two powerful and warlike tribes from the northwest part of Germany, who invaded and conquered Britain. Of its great antiquity, we have the most unequivocal testimony from one of the first of etymologists and scholars of his age, John Home Tooke, who has done more to explain the meaning of the English language than any other writer. "The Latin," says he, "is a mere modern language, compared with the *Anglo-Saxon*. The Roman beginning (even with their fable) is not, comparatively, at a great distance. The beginning of the Roman language we know ; and can trace its formation step by step. But the northern origin is totally out of sight ; is entirely and completely lost in its deep antiquity."

32. All the words in the language, whatever their *number* or *origin*, are divided into *nine classes*, called the **PARTS OF SPEECH**, namely, the *article*, *noun*, *adjective*, *pronoun*, *verb*, *adverb*, *preposition*, *conjunction*, and *interjection*.

\* See Appendix, No. I.

## ARTICLE.

33. THE ARTICLES, *a* or *an*, and *the*, are of Saxon origin, in which language they were used as verbs, and they still retain something of the same meaning which they had originally.

34. In the Anglo-Saxon, *a*, *an*, *ane* or *one*, is the perfect participle of "anan" or "anad," to *add*, to *join*. It denotes that the thing to which it is prefixed, is *added*, *united*, *aned*, *an'd*, *oned*, (*woned*,) or made *one*.

35. In the Anglo-Saxon, also, *the* is the imperative, and *that*, the perfect participle, of the verb "thean," to *get*, *take*, *assume*. *The* and *that* had originally the same meaning, and were used, indifferently, either before a singular or plural noun. But *that* has so far departed from its original application, as to be used before singular nouns only, and to justify its being differently classed.

36. The article, *a*, seems to be used somewhat in the sense, either of a *preposition*, or of the *distributive* pronoun *each*, in the following instances ; as, they are paid at the rate of twenty dollars *a* man ; they received so much *a* day, *a* week, *a* month, *a* year, &c.

37. The reason why the article, *a*, (when it comes before the adjectives, *few*, *great many*, *dozen*, *hundred*, &c.) agrees with nouns in the *plural number*, is, we are accustomed to consider the nouns, though plural, as *one whole* ; as, *a hundred years*.

38. And the reason why the adjective, *many*, (when it comes before *a* or *an*,) agrees with nouns in the *singular number*, is, we are accustomed to consider the nouns, though singular in form, as *plural in meaning* ; as, *many a flower*, &c.

39. The articles, *a* and *the*, are not generally prefixed to *proper nouns*, unless for the purpose of rendering them *common*, except when a common noun is understood ; as, *the Connecticut* (river), or *the* (river) *Connecticut*.

## NOUN.

40. The word **NOUN** is derived from the Latin “*no-men*,” a *name*.

41. Nouns are usually divided into *common* and *proper* ; but they may also be divided into *concrete* and *abstract*.

42. *Concrete* nouns are the names of *visible* and *material* objects ; as, *man*, *horse*, *tree*.

43. *Abstract* nouns are the names of *invisible* and *immaterial* things or ideas ; as, *life*, *virtue*, *fortune*.

44. To nouns belong *person*, *number*, *gender*, and *case*.

## PERSON.

45. There are three persons, *first*, *second*, and *third*.

46. The *first person* is the *speaker* ; the *second*, the *person addressed* ; and the *third*, the *person* or *thing spoken of* or *about*.

## NUMBER.

47. Number is the distinction of objects, as *one* or *more*.

48. There are two numbers, *singular* and *plural*.

49. The singular number means but *one*, and the plural, *more* than *one*.

50. The plural number of nouns is generally formed by adding *s* to the singular.

51. The following nouns, *canto*, *grotto*, *junto*, *memento*, *octavo*, *peccadillo*, *portico*, *quarto*, *solo*, *tyro*, *zero*, *folio*, *bamboo*, &c., form their plurals regularly, according to the above rule, by adding *s* only to the singular, and not according to the exception contained in No. 35 of C. S. Grammar.

52. The following nouns, *dwarf*, *mischiefs*, *chief*, *grief*, *fife*, *cliff*, *muff*, *ruff*, *relief*, *reproof*, *flagstaff*, &c., form their plurals regularly, according to the above rule, by adding *s* only to the singular, and not according to the exception contained in No. 36 of C. S. Grammar.

53. The following nouns, *delay*, *day*, *toy*, *attorney*, *money*, &c., which have a vowel in the same syllable with the termination *y*, form their plurals regularly, according to the above rule, by adding *s* only to the singular, and not according to the exception contained in No. 37 of C. S. Grammar.

54. Some nouns, which appear to be plural, are in fact singular; as, *the measles is a bad disorder*; *the wages of sin is death*.

55. Whatever nature or art has made double, will not admit of a singular number; as, *scissors*, *tongs*, *shears*, *pincers*, &c.

*Note.* *En* was the regular form of the Saxon plural, some traces of which still remain in our language; as, *ox*, *oxen*; *child*, *children*; *brother*, *brothers* or *brethren*. The word, *brothers*, is used to express the relation we have to each other, as born of the same parents; but *brethren* implies the relation we have to the whole human family. Thus, *two men* may be *brothers*, but *all mankind* are *brethren*.

#### GENDER.

56. Though there are but *two sexes*, yet nouns are said to have *four distinctions* with regard to gender, *masculine*, *feminine*, *common*, and *neuter*.

57. When natural objects are *personified*, those which possess the power of "*imparting or communicating*, or which are by nature *active, strong, and efficacious*," or which in any respect resemble *males* more than females, are put in the *masculine* gender; as, the *sun, ocean, time, death, fear, sleep, anger, revenge, winter, thunder, wind, war, vice, devil, &c.*

58. On the contrary, those objects which are "*receivers or containers*, or which *produce and bring forth*, or which are peculiarly *beautiful, amiable, and attractive*," are put in the *feminine* gender; as, the *moon, earth, city, ship, country, nature, art, fame, fortune, virtue, wisdom, hope, pleasure, peace, cheerfulness, spring, &c.*

*Note.* A peculiar awkwardness sometimes occurs, from *personifying* nouns which have received *masculine or feminine* names; as, the steamboat, *Benjamin Franklin*, has burst *her* boiler.

## CASE.

59. Nouns are said to have four cases, according to the *position* which they occupy in a sentence, or according to *their different relations* to other words. Thus, the *nominative* is the *agent or subject*; the *possessive* is the *possessor*; the *objective* is the *object*; and the *vocative* stands *independent*.

60. When several nouns follow each other in the *possessive* case, the last only has the sign of the possessive; as, these are *John, James, and Samuel's* books.\* See Notes under Rule 5.

## ADDRESSES TO FEMALES.

61. A *married* lady is usually addressed by the title of *Mrs.*; as, *Mrs. Jane Webster*.

\* See Appendix, No. 3.

62. If a number of *married* ladies of the same name reside in the same place, in order the more readily to *designate the one intended*, it is customary to substitute, for her own, the *Christian name* of her husband ; as, *Mrs. George Webster*.

63. A lady *who has never been married*, is usually addressed by the title of *Miss* ; as, *Miss Caroline Webster*.

64. To distinguish *unmarried* from *married* ladies of the same name, it is proper to vary the *name*, and not the title ; as, *the Miss Websters* ; *the Mrs. Websters*.

65. If we wish to distinguish *unmarried* ladies of *one* name from those of a *different* name, it is proper to vary the *title*, and not the name ; as, *the Misses Pomeroy* ; *the Misses Armstrong*.

66. If, in the same connexion, we wish to mention several *unmarried* ladies of *different* names, the title should be expressed before each ; as, *Miss Mansfield*, *Miss James*, *Miss Brooks*.

*Note.* In addressing *males*, it will be well to remember, that *double titles* are not only out of *fashion*, but in *bad taste* ; as, *Gen. George Washington, Esq.*, or *Mr. George Washington, Esq.* ; *Rev. Dr. William E. Channing*, or *Rev. William E. Channing, D. D.* If a person has a dozen titles, only one of them should be used, and that should be the most honorable, suitable, and appropriate. The only exceptions to this remark, are the three following : 1. When the *Christian name* of an individual is either omitted or forgotten ; as, *Rev. Mr. Lowell*, or *Rev. Dr. Lowell* ; 2. When a *general title* precedes, and a *particular title of office* follows, the name ; as, the *Hon. Daniel Webster, Secretary of State* ; and 3. When a *general title* and a *particular title* both follow the name ; as, *Ambrose Wellington, A. B., Teacher of the Grammar School*.

## ADJECTIVE.

67. ADJECTIVE comes from the Latin "ad" and "jicio," *to add, to join*; and it signifies that something *is added* to the noun.

68. Adjectives are said to have three *variations*, or *degrees of comparison*, the positive, comparative, and superlative, to express the different degrees of quality of nouns. See C. S. Grammar, page 17.

69. Adjectives derived from *proper names*, and *common nouns* used adjectively, are seldom varied; as, *American, English, and French* goods; *New England* scenery; *tide* waters, *iron* bar, *meadow* ground, *day* school, *morning* sun.

70. When an *adjective* is *compounded with another part of speech*, the adjective part of the word may be *varied*, if it admit of variation, when it stands alone; as, *hard-hearted, harder-hearted, hardest-hearted*; *short-sighted, shorter-sighted, shortest-sighted*.

71. When *two other parts of speech* are united in forming a *compound adjective*, no part of the word is usually varied; as, *flower-decked, blood-stained, heaven-directed, war-denouncing*.

72. *Participles* become *adjectives* by prefixing the negative particle *un*, especially if their verbs do not have the same particle; as, *unknown, unseen, unfelt, unheard, unfed, unbought, ungoverned, &c.*

## DEFECTIVE ADJECTIVES.

73. The following adjectives are used only in the *comparative degree*; namely, *major, minor, senior, junior, interior, exterior, superior, inferior, anterior, posterior, prior, ulterior, &c.*

74. The following adjectives are used only in the *su-*

*perlative degree* ; namely, *extreme*, *supreme*, *ultimate*, *infinite*, *immense*, &c.

*Note.* The foregoing are of Latin origin.

75. Many words become *adjectives* of the *superlative degree*, by adding to them the termination, *most* ; as, *aftermost*, *downmost*, *endmost*, *eastmost*, *frontmost*, *furthermost*, *hithermost*, *lowermost*, *inmost*, *outmost*, *rear-most*, *uppermost*, *undermost*, *topmost*, *southernmost*, &c.

76. Many other words become *adjectives* of the *superlative degree*, by adding to them the termination, *less* ; as, *ceaseless*, *deathless*, *endless*, *priceless*, *staunchless*, *breathless*, *motionless*, &c.

*Note.* This termination, *less*, in the Saxon language, was a verb in the imperative mode ; and its meaning was "*dismiss*." And it is this termination, placed at the end of nouns, and coalescing with them, which has enriched our language, and given it such adjectives as *hopeless*, *restless*, *senseless*, *lifeless*, *lawless*, *regardless*, *remorseless*, &c., the meaning of which is "*dismiss*" *hope*, *rest*, *sense*, *life*, *law*, *regard*, *remorse*, &c.\*

## PRONOUN.

77. PRONOUN comes from the Latin "*pro*," *for*, and "*nomen*," a *name* ; so that *pronoun* means *for a name*, or *instead of a name*.

78. Pronouns are divided into four classes, the *personal*, *relative*, *interrogative*, and *adjective*.

79. *It* is not always used as a *personal* pronoun, but frequently, as a *relative* ; and it relates to what is *implied* in some other part of speech or part of a sentence, and sometimes to a whole sentence ; as, *it is delightful to see brothers and sisters living in harmony ; it had been good*

\* See Appendix, No. II.

for that man, *if he had not been born* ; it was James *that told me* ; it was your own *fault* ; it *rains*, &c.

*Note.* In such instances, *it* is called an *inceptive* pronoun, because it *begins* the sentence, and relates to something *subsequent*.

80. The following may serve to show, how *interrogative* and *relative* pronouns mutually pass into each other ; as, “ *who* first seduced him ? The infernal *spirit*.” “ It was the infernal *spirit*, *who* first seduced him.” In the first instance, *who* is an *interrogative*, and relates to its subsequent, *spirit*. In the second instance, *who* is a *relative*, and relates to the antecedent, *spirit*.

81. Many *adjective pronouns* are frequently used *instead of nouns* ; and it is easy to tell, when they are so used ; for they always stand by themselves, assuming the *power* of a noun, and supplying its *place*. But when they are used *adjectively*, they do not stand by themselves, but are always associated with a noun, either *expressed* or *understood*.

82. *This* and *these* refer to the nearest persons or things ; *that* and *those* to the most distant ; as, *these* books are better than *those*. *This* and *these*, also, indicate the latter, or last mentioned ; *that* and *those* the former, or first mentioned ; as, “ both *wealth* and *poverty* are temptations ; *that* tends to excite pride, *this*, discontent.”

“ *Some* place the bliss in action, *some* in ease ;  
*Those* call it pleasure, and contentment *these*.”

83. *What* seems to be used sometimes in the sense of a *demonstrative adjective pronoun* ; as,

“ *What* time the daisy decks the green,  
 Thy certain voice to hear ;  
 Hast thou a star to guide thy path,  
 Or mark the rolling year ? ”

“ *What* time the pea puts on the bloom,  
 Thou fliest thy vocal vale,

An annual guest in other lands,  
Another spring to hail."

—— "both together heard  
*What time the gray fly winds her sultry horn," &c.*

## VERB.

84. VERB comes from the Latin "*verbum*," a *word*. It is so called, because it is *the word* which *asserts* or *affirms* something of persons or things.

85. There are three kinds of verbs, *active*, *passive*, and *neuter*.

86. Sometimes a verb is either *active* or *neuter*, according to the different senses in which it is used ; as, "it becomes us." Here *becomes* is an *active* verb, used in the sense of *befits*, and governs *us*. But in the sentence, "he will become virtuous and good," *become* is a *neuter* verb, and is used in the sense of *be*.

87. A *neuter* verb frequently becomes *active*, when it takes a noun after it of the same signification with its own ; as, *he slept a sleep ; he dreamed a dream ; he lived a life ; he died a death.*

88. *Passive* verbs sometimes have an *objective* case after them ; as, *I was offered a reward.*

*Note.* The passive verb should assume for its nominative case, or governing word, the object of the active verb from which it is derived ; and hence the expression should stand thus, "a reward was offered (to) me."

89. To verbs belong *person*, *number*, *mode*, and *tense*.

*Note.* Strictly speaking, verbs have no *person* or *number* ; for these, they depend upon their *nominatives* with which they agree.

90. Verbs have *five modes*, or *forms of expression*, the indicative, imperative, potential, subjunctive, and infinitive, — and *six tenses*, or *distinctions with regard to*

*time*, the present, imperfect, perfect, pluperfect, and first and second future.

91. In *universal time past*, there are many *particular times past*, and in *universal time future*, many *particular times future*, some more, some less remote, and corresponding to each other under different relations.

92. To show that the *precise time* of the verb is very much determined by the nature and drift of the sentence, take the following example : “ If he come to-morrow, I *may speak* to him.” Here *may speak* is in the *subjunctive mode*, *first future time*. Again ; “ If he would or should come to-morrow, I might, could, would, or should speak to him.” Observe, also, that the auxiliaries, *would* and *should*, in the *imperfect tenses*, are used to express the *present* and *future* as well as the *past* ; as, it is my desire, that he *would* or *should* come *now*, or *to-morrow* ; as well as, it *was* my desire, that he *would* or *should* come *yesterday*.

Further illustration :

I may, can, or must,	}	speak	{	now, or
I might, could, should, or would,				hereafter.

93. The *present* tense is frequently used to express *future time*, when it is preceded by *ere*, *before*, *after*, *till*, *until*, &c. ; as, “ *ere* fresh morning *streak* the east ;” *before* you see your friend ; *after* they come, we will go, &c.

94. Similar remarks may be applied to some of the *modes*. *Were* and *had*, for example, are used in the *potential mode* in the following instances ; as, obedience *were* rebellion here ; it *were* no longer seasonable, and would be superfluous, to recapitulate the remarkable incidents of your life ; seek not temptation, which to avoid *were* better ; a cymbal’s sound *were* better than my

voice ; I *had* not known sin, but by the law ; else *had* his hand this panting bosom gored.

95. The *compound active* verb, by some called the *definite form* of the verb, sometimes has a passive signification ; as, *the house is burning*. When this is the case, some writers adopt a different form of expression, and instead of saying, *the house is burning*, say, *the house is being burned*. "Such a phraseology," says Mr. Sanborn, "is a solecism too palpable to receive any favor ; it is at war with the practice of the most distinguished writers in the English language. When an individual says, 'a house is being burned,' he declares that a house is *existing*, *burned*, which is impossible ; for *being* means *existing*, and *burned*, *consumed by fire* ; instead of inaccurate precision, doubt, and ambiguity, we have a form of expression perfectly intelligible, beautiful, definite, and appropriate."

96. Verbs are also divided into *regular*, *irregular*, and *defective*.

*Note.* *En* is the *regular* Saxon termination of the imperfect tense and perfect participle of verbs. This termination is not so much used as formerly, and besides, it is now considered *irregular*.

97. Verbs of regular terminations, when sanctioned by good usage, are preferable to irregular forms ; therefore, *blessed*, *crossed*, *fixed*, *mixed*, *missed*, *passed*, *stepped*, &c., are preferable to *blest*, *crost*, *fixt*, *mixt*, *mist*, *past*, *stept*, &c.

98. *Drank* and *drunk*. If we would convey the idea, that water or other liquid has been imbibed, swallowed, or received into the stomach, we should use *drank* and not *drunk*. *Drunk* is used only in a passive sense, and means inebriated or intoxicated ; as, he *drank* too much wine, and is *drunk*.

99. A *participle* is not a distinct part of speech, but

is a certain form of the verb, having the nature of a *verb*, an *adjective*, and a *noun*.

100. There are five participles belonging to verbs ; *two* in the *active voice*, present *teaching*, compound perfect *having taught* ; and *three* in the *passive voice*, present *being taught*, perfect *taught*, compound perfect *having been taught* ; besides the compound perfect *having been teaching*, from the compound active verb.

*Note.* The whole number of verbs in the English language, says Bishop Lowth, regular and irregular, simple and compound, taken together, is about 4,300. And the whole number of irregular verbs, the defective included, is about 177.

### ADVERB.

101. **ADVERB** comes from the Latin “*ad*” and “*verbum*” ; and it signifies that something is *added to the verb*.

102. It is well known to etymologists, that what are commonly called *adverbs*, *prepositions*, and *conjunctions*, are *contractions* and *abbreviations* of ancient Saxon *verbs* and *nouns*. These contractions and abbreviations, which have received new names, and are now differently parsed, render our language concise and significant, by expressing in one word what would require two or more words ; as, he did it *here*, for, he did it *in this place* ; *there*, for *in that place* ; *where*, for, *in what place* ; *now*, for, *at this time* ; *deliberately*, for, *in a deliberate manner* ; *how*, for, *in what mind, mode, or manner* ; *why*, for, *what reason*, &c.

103. The most prolific source of these contractions and abbreviations, is that in *ly*, a contraction of *like* ; as, *manly*, from *manlike* ; *godly*, from *godlike* ; *gentlemanly*, from *gentlemanlike*, &c.

*Note.* Many words in our language still retain this Anglo-

Saxon termination *like*, (*lic* or *liche*,) which implies *similitude*; as, lady-like, warlike, lion-like, Judas-like, scholar-like, &c.

104. Most adverbs ending in *ly*, are formed from *adjectives*; as, wisely, foolishly, studiously, lately, recently, anciently, formerly, presently, immediately, directly, shortly, instantly, frequently, rarely, generally, lastly, surely, safely, &c.

105. Some *participles* become *adverbs* by adding to them the termination *ly*; as, decidedly, repeatedly, knowingly, savingly; willingly, assuredly, &c.\*

106. Some *adverbs* are formed by *subjoining prepositions* to adverbs of place; as, *hereof*, *thereof*, *whereof*; *hereby*, *thereby*, *whereby*; *herein*, *therein*, *wherein*; *hereon*, *thereon*, *whereon*; *hitherto*, *hereafter*, &c.

107. Some *adverbs* are formed by *prefixing* the letter *a* to *nouns*; as, *aside*, *ashore*, *again*, *away*, *aboard*, *afoot*, *abed*, *aground*, *afield*; and others, by *prefixing* the letter *a* to *adjectives*; as, *abroad*, *along*, *alike*, *anew*, &c. In such instances, *a* is probably the French preposition *a*, and has the meaning of *to* or *on*.

*Note 1.* The following may serve to give some further idea of these contractions and abbreviations; *almost*, all-most; *also*, all-so; *already*, all is ready; *always*, all-ways; *only*, one-like; (*alone*, all-one;) *never*, not-ever; *finally*, final-like; *lastly*, last-like; *otherwise*, other-ways; *indeed*, in deed; *often*, oft-time; *peradventure*, (*per* Latin) *by* adventure, &c.

*Note 2.* *Adrift*, in the Saxon language, is a perfect participle, from "*adrifan*," *to drive*. It is thus contracted, *adrifed*, *adrif'd*, *adrift*. The same is true of other words; as, *asunder*, from "*asondrian*," *to separate*; *astray*, from "*straegan*," *to stray*; *avtry*, from "*wrythan*," *to writhe*; *needs*, need is. *Ay* or *yea* signifies *have it*, *enjoy it*. *Yes* is *ay-es*, *have*, *possess*, *enjoy it*. *Straightway*, *by a straight way*. *While*, wheel; a period in which something *whiles* or *wheels* itself round. These hints are sufficient to give the learner some idea of the subject.

\* See Appendix, No. II.

108. The words, *when* and *where*, and all others of the same nature, such as *whence*, *whither*, *whenever*, *wherever*, *till*, *until*, *before*, *otherwise*, *while*, *wherefore*, &c. may properly be called *adverbial conjunctions*, because they participate the nature both of *adverbs* and *conjunctions*; of *adverbs*, as they denote the attributes either of *time* or *place*; of *conjunctions*, as they *conjoin sentences*.

*Note.* The words, *as* and *so*, *when* and *then*, *where* and *there*, are frequently used as *corresponding adverbs*. *So* corresponds with *as*; *then*, with *when*; and *there*, with *where*.

109. Adverbs frequently qualify *prepositions*; as, he sailed *nearly* round the globe; they have studied *almost* through the lesson; the beggar is *almost* without a coat; he lives *far* from town. See Note 1 under Rule 30.

110. Some adverbs, which stand for *whole sentences*, do not seem to qualify *any particular word*; as, did you see him? *Yes, no, yea, nay*, &c.

111. To tell whether a word be an *adjective* or *adverb*, substitute the verb, *be*, in the place of the verb, and if the expression make good sense, the following word is an *adjective*, rather than an *adverb*; as, the rose looks (is) beautiful and smells (is) sweet; the ice feels (is) cold; the apple tastes (is) sour. See Note under Rule 6, and also Note 2 under Rule 30.

*Note.* Scholars should be taught to distinguish accurately between the *adjective* and the *adverb*. Thus, a *gold* headed cane is not a *gold* cane. An *iron* bound cask is not an *iron* cask. *Blue* black cloth is not *blue* cloth, but a black cloth of a *blue* shade. A *light* purple dress may not be a very *light* dress.

## PREPOSITION.

112. **PREPOSITION** comes from the two Latin words, "pre," *before*, and "pono," *to place*. It is so called,

because it is usually *placed before* the word which it governs in the objective case.

113. Prepositions are not only placed before nouns and pronouns which they govern in the objective case, but they are used also to connect these nouns and pronouns with other words, and to show the relation between them ; as, the boy *threw* his **HAT** *up* stairs, — *under* the bed, — *behind* the table, — *through* the window, — *over* the house, — *across* the street, — *into* the water. These several prepositions show *two kinds* of relation ; *one* an *existing* relation between the *hat* and the other nouns, *stairs, bed, table, window, house, street, and water* ; and the *other*, a *connecting* relation between the verb, *threw*, and these same nouns. The *connecting* relation is the more important, and is the one usually regarded by grammarians.

114. *Aslant, ere, till, saving*, which are sometimes used as prepositions, may be added to the list mentioned in No. 178 of C. S. Grammar.

115. *A, co, con, de, dis, e, ex, mis, per, pre, re, un, &c.*, are sometimes called *inseparable* prepositions, because they are united with other words, from which they cannot be separated without altering their meaning.

116. The inseparable prepositions generally give a new meaning to the words with which they are joined ; as, *close, disclose* ; *do, undo* ; *face, deface, efface, preface* ; *text, context, pretext* ; *coy, decoy* ; *taste, distaste* ; *heir, coheir* ; *turn, return* ; *missive, submissive* ; *communicate, excommunicate, &c.*

117. *Prepositions and other parts of speech* are extensively compounded with other words in our language ; as, *aboveboard, afterpart, beforehand, bypath, downfall, instep, offspring, onward, toward, outgoings, incomings, uprisings, downsittings, overwork, upland, withdraw, un-*

derstand, &c. These, and such like, are called *prefixes*. They are placed before words in order to vary their meaning. \*

*Note 1.* *With*, in composition, retains the signification, which it has among others in the Saxon, of *from* or *against*; as, to *withhold*, to *withstand*, to *withdraw*. *For*, also, has a *negative* signification, from the Saxon; as, to *forbid*, to *forget*. So, also, when a preposition is used after a verb, it frequently alters its meaning; as, to *cast*, is to throw; but to *cast up*, or to compute, an account, is quite a different thing.

*Note 2.* *From*, in the Anglo-Saxon, means *beginning*; as, he came *from* (*beginning*) Boston. *Of* or *off* means *offspring*; as, Solomon, the son *of* (*offspring*) David. It signifies *disjointed* or *sundered*. *For* signifies *cause*; as, I write *for* your information, that being the *cause*. *By* or *be* is the imperative of the Saxon verb *to be*. *With* is the imperative of the Saxon verb "withan," *to join*. *In* comes from a Gothic word, which means *cave* or *cell*. *About*, from a word, which means *limit* or *boundary*. *Among*, from a verb, which means *to mingle*. *Through*, from a word, which means *passage*, *gate*, or *door*. *Before* (*be* or *by-fore*), *behind*, *below*, *beside*, *besides*, *beneath*, are formed by combining the imperative *be* or *by*, with the nouns, *fore*, *hind*, *low*, *side*, *neath*. *Neath* means the same as *nadir*. *Between*, *betwixt*, dual prepositions, *be* or *by* and *twain*. *Beyond* means *passed by*, from *be* or *by* and *yond*. *Notwithstanding*, not with standing, &c. &c.

118. The particle *a* before *participles*, in the phrases *a coming*, *a going*, *a walking*, *a shooting*, &c. and before *nouns*, as *a bed*, *a board*, *a shore*, *a foot*, &c. seem to be used in the sense of a *preposition*. See No. 107.

## CONJUNCTION.

119. CONJUNCTION comes from the two Latin words, "con," *with* or *together*, and "jungo," *to join*. It is called a *conjunction*, because it is used to connect together sentences and words.

\* See Appendix, No. I.

120. There are two kinds of conjunctions, the *copulative* and the *disjunctive*.

121. The *copulative* conjunction not only connects *two sentences together*, but it connects the *sense also*, and continues the *meaning* ; as, I understand you, *and* I will endeavor to obey your commands.

122. The *disjunctive* conjunction, though it connects *two sentences together*, does not continue the *sense*, but expresses *opposition of meaning* in different degrees ; so that, while it *conjoins* sentences, it *disjoins* the sense ; as, I understand you, *but* I will not obey.

123. The *disjunctive* conjunctions do not always express an *equal degree of opposition* of meaning. This depends very much upon the *nature of the subject* which they *disjoin* ; as, "every proposition is true or false." Here the opposition is the *strongest possible*, because nothing in nature is more opposite than *truth* and *falsehood*. Again, "that figure is a sphere or a globe." Here the conjunction merely disjoins two names, *sphere* and *globe*, which belong to *the same thing* ; and the opposition is rather an opposition of *name* than of *meaning*.

124. *Disjunctive* conjunctions are sometimes used, not merely to express *opposition*, but *equality*, which arises from *comparison* ; as, Virgil was *as* great a poet, *as* Cicero was an orator ; Dr. Channing is *as* great a divine, *as* Daniel Webster is a statesman.

*Note.* It has already been remarked, No. 102 of this work, that what are commonly called *adverbs*, *prepositions*, and *conjunctions*, are really contractions and abbreviations of ancient Saxon *verbs* and *nouns*. By this remark, I do not mean to deny the distinctive character of either of these parts of speech, or to call in question the propriety of parsing them as we do at present ; but I think something may be gained by inquiring a little into their etymology, and endeavoring to discover their original meaning. With this object in view, let us examine a few of the most common conjunctions.

*And*, in the Anglo-Saxon, was a perfect participle, from the verb "anan or ananad," to add, to join. It was formerly written *aned*, *oned*, *an'd*, *and*; and its meaning was *added*, *joined*, *united*. From this same verb, *a*, *an*, and *one*, have been derived, which point out whatever is *aned*, *oned*, or made *one*. *And* signifies, that whatever goes before and follows after it, is *added*, *joined*, *united*, or *made one*; as, two *and* three *and* four (*aned*, *oned*, *an'd*, *and*, that is, *added*) make *nine*. *And* has the same meaning when it connects sentences.

*As*, says J. H. Tooke, originally had the meaning of *it*, *that*, or *which*; and it still retains something of the same meaning; as, "the lily is *as* (that) white *as* (which) snow (is)."  
"I can read *as* (that) well *as* (which) he (can)."  
*As*, in the sense of *when* or *while*, is an *adverbial conjunction*, having time understood for its antecedent; as, "I saw you *as* (when) you passed;" that is, I saw you *at the time when* or *at which* you passed. *As*, when a *simple conjunction*, has nearly the meaning of *since* or *because*, and connects sentences; as, "*as* (since or because) you understand me, I shall say no more." *As* seems to be used in the sense of a *copulative conjunction*, though it is usually classed as a *disjunctive*.

*But* comes from a Saxon verb, "be-utan," which means *to be out* or *to leave out*; as, "all were well *but* (leave out) the stranger." There is another *but* in English, from *bot*, the imperative of "botan," which means *to add*, *to superadd*, or *to boot*; as, I understand, *but* (add) I will not obey.

*For* means *cause*. *Because* is a compound of the verb *be* or *by*, and the noun *cause*; as, I believe the maxim, *be-cause* I know it to be true; that is, the *cause* of my belief, *be*, or *is*, I know it to be true. *Nor* is a contraction of *near*. *Ne* is a contraction of *not*, and *or*, of *other*. *Nor* means *not other*.

*If*, in the ancient Saxon, was a verb in the imperative mode, from "gifan," to *give*, *grant*, *allow*, *admit*, *suppose*; as, "if one book cost twenty-five cents, what will nine cost at the same rate?" "If," (*give*, *grant*, *allow*, *admit*, *suppose*, the fact,) "one book costs twenty-five cents, &c." This word has been written differently at different periods, *gyff*, *giff*, *giffe*, *give*, *gin*, *yiff*, *yef*, *yewe*, *yff*, *yf*, *yff*, *iff*, *if*.

*That*, *than*, (*then*), from the Saxon verb "thean," the same root that the article *the* is derived from, all originally conveyed the same meaning, *to get*, *take*, *assume*, but are now used as different parts of speech, and convey a somewhat different meaning; as, "I

wish you to believe, *that* " (*the assumed fact*) "I would not willingly hurt a fly." *Than* is used to define the particular object with which a comparison is made; as, "truth is *better than*" (*that thing, the assumed*) "falsehood." *Then* means *that time*, or *the time assumed*.

*Unless, else, and lest*, all three have one meaning, being derived from the Saxon verbs, "on-lesan," "a-lesan," and "lesan," *to dismiss, release, omit, leave out*; as, "he will be punished, *unless*" (*dismiss, release, omit, or leave out, the fact*) "he repent;" "you must study, *else*" (*dismiss, release, omit, or leave out*) "you will not be wise;" "take heed, *lest*" (*dismiss, release, omit, or leave out*) "you fall."

*Though* was the imperative of the Saxon verb, "thafigan," *to grant, allow*; and *yet*, of "getan," *to get*. *Yet* is simply *get*, the ancient *g* is our modern *y*. "Though" (*grant or allow the fact*) "he slay me, *yet*" (*get or retain the opposite fact*) "I will trust in him."

Those who wish to pursue this subject further, are referred to John Horne Tooke's "Diversions of Purley."

## INTERJECTION.

125. INTERJECTION comes from the Latin, "inter" and "jacio," *to throw between*; and, in English, it signifies *exclamation*.

*Note.* Some writers have denied the existence of interjections, as a part of speech, on the ground, that they are mere words and sounds, which do not convey any distinct idea to the mind. Thus, John Horne Tooke says, "The dominion of speech is erected upon the downfall of interjections. Without the artful contrivances of language, mankind would have nothing but interjections with which to communicate, orally, any of their feelings. The neighing of a horse, the lowing of a cow, the barking of a dog, the purring of a cat, sneezing, coughing, groaning, shrieking, and every other involuntary convulsion, with oral sound, have almost as good a title to be called parts of speech as interjections have."

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## SYNTAX.

126. **SYNTAX** is derived from the Greek word, σύν-ταξις, a compound of σύν, *with* or *together*, and τάσσω, *to place, to arrange, or to dispose of*, in a certain manner; and it signifies the *construction* and *arrangement* of words.

127. The construction and arrangement of words in a sentence, depend on their *position, agreement, and government*.

128. *Position* is the place which each word occupies; *agreement*, the relation which one word bears to another; and *government*, the power or influence which one part of speech has over another.

*Note.* It is not the design of this work to repeat what has been sufficiently explained in the former. Under the head of Syntax, therefore, I shall merely repeat the Rules, and give such further illustration of them as their different subjects may seem to require.

## RULES.

**RULE 1.** The indefinite article, *a* or *an*, *agrees* with nouns in the singular number only, individually or collectively.

*Note 1.* When several adjectives are connected together, expressive of the various qualities of things individually different, the article should be repeated before each; as, "*a* black and *a* white cat," signifies, a black *cat* and a white *cat*. But, when the qualities all belong to the same object, the article should not be repeated; as, "*a* black and white cat" describes the two colors of *one* cat.

*Note 2.* *An* is sometimes used in the sense of *if*; as, "*Nay, an* (if) you weep, I am fallen indeed." *Shakspeare*. So, at the present day, we sometimes say, "*do it an* (if) you will." See No. 34; also *if*, under No. 124.

**RULE 2.** The definite article, *the*, *agrees* with nouns either in the singular or plural number.

RULE 3. The nominative case *governs* the verb in *number* and *person*.

RULE 4. A verb *must agree* with its nominative case in *number* and *person*.

#### FALSE SYNTAX, RULES 3 AND 4.

What avails our efforts? There has been many opinions expressed on the subject. Was you at the meeting last evening? There were a great number of persons present. The number of the inhabitants are very small. All the ships in the navy has been employed. Fifty-five pounds of wheat contains forty pounds of flour. Forty-eight pence is four shillings. The ship, with all her crew, were lost.

RULE 5. A noun or pronoun in the possessive case, *is governed* by the noun it possesses.

Note 1. Such idiomatic phrases as the following, "*the king of Great Britain's* prerogative;" "*the duke of Bridgewater's* canal;" "*the bishop of Landaff's* excellent book;" "*the captain of the guard's* house," should, I think, be studiously avoided, as they do not literally convey the ideas intended. The best way to dispose of them, perhaps, is to consider each of the several phrases printed in Italics as one noun in the possessive case, and governed by the following noun.

Note 2. When two or more nouns in the possessive are in apposition, and follow each other in quick succession, the sign of the possessive is generally annexed to the last only; as, *John, the Baptist's* head; for *David, my servant's* sake; for *Herodias'* sake, his brother *Philip's wife*; that is, for the sake of *Herodias*, the wife of his brother *Philip*. *Wife* is in the possessive case, in apposition with *Herodias*; and *brother* and *Philip* are both in the possessive case, in apposition, and are governed by *wife*.

Note 3. Sometimes, when the noun which governs the possessive case is understood, the sign of the possessive is applied to the first possessive only, and understood of the rest; as, I reside at *Mr. Mason's*, my old *patron* and *benefactor*.

Note 4. Phrases, like the following, *a work of Washington Ir-*

*ving's, a brother of Joseph's, a friend of mine, a neighbour of yours*, cannot be parsed without supplying a noun understood, except by considering the last word in each to be in what some call a *twofold case*; that is, supplying the place of the *possessive* and the *objective*.

**RULE 6.** Adjectives *agree* with the nouns and pronouns which they describe or qualify.

*Note.* Adjectives are often used to modify the sense of other adjectives, or the action of verbs; as, *red hot* iron; *pale blue* cloth; the apples *boil soft*; the eggs *boil hard*; the clay *burns white*; the fire *burns blue*. In each of these instances, the adjectives agree with their respective nouns, though at the same time they are used to modify the meaning of other words. See No. 111, and also Note 2 under Rule 30.

**RULE 7.** Numeral adjectives and adjective pronouns *agree* with their nouns in number.

*Note 1.* When one thing only is intended, it is proper to say, by *this means*, and by *that means*; when more than one is intended, by *these means*, and by *those means*; as, he attended closely to his business, and by *this means* acquired his property; the scholars were attentive, industrious, and obedient, and by *these means* acquired knowledge. In these instances, the demonstrative pronouns agree with their nouns in number, because the word *means* is used either in the singular or plural.

*Note 2.* *Each* seems to be used sometimes in the sense of an adverb; as, "the scholars have *each* recited their lesson;" that is, *separately, severally, or individually*.

**RULE 8.** Active transitive verbs *govern* the objective case.

**RULE 9.** Active participles, from active transitive verbs, *govern* the objective case.

#### FALSE SYNTAX, RULES 8 AND 9.

Who did you see? He invited my brother and I to pay him a visit. Who did they expect to see? He who committed the crime, the law must punish. Suspecting not only thou, but they, I studiously avoided all

intercourse. Who should I meet, but he? Ye who were dead, hath he quickened. These are the rules of grammar, by observing of which you may avoid mistakes.

RULE 10. Prepositions *govern* the objective case.

#### FALSE SYNTAX.

Who did you speak to? It is not I who he is displeased with. Who did you receive instruction from? The tea was poured out for he and his wife. Who did you go with? Between you and I there is some disparity of years, but none between he and she. Who did you give it to? There is coffee enough for John and I.

RULE 11. When an address is made, the noun or pronoun addressed, is put in the *vocative case independent*.

*Note.* The propriety of this rule will be doubted by no one who considers the meaning of the word, *vocative*, and the difference between *it* and the *nominative* case. The *nominative* case is the *agent*, *actor*, or *doer*, or the *subject* of a verb; but the *vocative* case is neither agent, actor, or doer, nor the subject of a verb. It is simply used in *calling* a person, or in *making a direct address*; as, young *ladies*, time should be improved; young *gentlemen*, you must stand in your places; *boys*, come in; take your seats, *girls*; *George*, speak louder; *listen*, *Jane*.

RULE 12. A noun or pronoun placed before a participle, and being independent of the rest of the sentence, is in the *nominative case absolute*.

#### EXAMPLES.

The lessons having been recited, the scholars were dismissed; pride prevailing, man becomes a slave to fancy; the sun being risen, we travelled on; virtue being abandoned, and conscience reproaching us, we become terrified with imaginary evils; "Jesus had conveyed himself away, a multitude being in that place."

*Note 1.* It often happens, that a noun or pronoun following a neuter or passive participial noun, is in the nominative case absolute, even though the participial noun be in a different case, and governed by some other word; as, there is no doubt of *his being a great statesman*; I have some recollection of *his father's being a judge*; to prevent *its being* a dry detail of terms; I had no apprehension of *your being his brother*; Plymouth is noted for *being* the first settled town in New England; Elba is remarkable for *being* the place to which Bonaparte was banished; Cambridge is famous for *being* the place where General Washington first took the command of the American armies; a man may possess a fine genius, without *being* a perfect leader; *his being chosen governor* was an unexpected event; I remember *its being reckoned* a great exploit.

*Note 2.* As the above note may not be satisfactory, I suggest two other methods of parsing such idiomatic phrases. 1. To consider the participial noun and the noun following it and whatever comes between them, as one noun, and to parse them accordingly. 2. To parse the noun, which follows the participial noun, in the possessive case, and put it in apposition with the noun or pronoun which always precedes it, either expressed or understood; as, I heard of *his being* a good scholar; who can bear the thought of (*his*) being an outcast from his presence? I am not conscious of (*my*) being your enemy.

*Note 3.* This idiomatic form of expression is very common in our language, though it has been almost entirely overlooked by grammarians. Without determining which of the above explanations is correct, it will be sufficient to say, that the *first* is defended by Mr. Sanborn; the *second*, by Professor Channing; and the *last*, by the compiler.

**RULE 13.** Two or more nouns, or nouns and pronouns, signifying the same thing, *agree* in case.

FALSE SYNTAX.

I saw Joseph, he that visited us yesterday. It was John, him who came from Boston. I love George and his brother, they who went to New York last week.

*Note.* When two nouns are separated by *as*, and no comparison is made between them, the latter noun may agree in case with the former; as, I consider *him* as my friend; I recommend *him* as a

*teacher* ; of which I gave it as my *opinion* ; he gave all his *children* as *hostages* ; *duelling*, as a *punishment*, is absurd ; he offered *himself* as a *journeyman* ; people regard *him* as a *man*. By supplying the ellipsis, however, these phrases may be differently parsed.

**RULE 14.** Two or more nouns, or nouns and pronouns, in the *singular* number, connected together by *and*, either expressed or understood, must have verbs, nouns, and pronouns *agreeing* with them in the plural number.

*Note 1.* Two or more nouns of *similar meaning*, connected by the conjunction *and*, and conveying but *one idea*, are frequently nominative case to a *verb singular* ; as, *joy and gladness fills every heart*. Two sentences, also, connected by *and*, but conveying only *one idea*, are frequently nominative case to a *verb singular* ; as, to fear God, *and* to keep his commandments, *is* the whole duty of man ; doing justice, loving mercy, *and* walking humbly, *carries its own reward along with it*.

*Note 2.* A verb singular sometimes agrees with two or more nominatives singular preceded by *no*, (*each* or *every*,) referring to each separately ; as, *no earthquake, no tornado, no pestilence, has desolated or afflicted our dwellings*.

*Note 3.* When personal pronouns of *different persons*, and in the *singular number*, are connected together by *copulative conjunctions*, not only must the *verb* and the *subsequent pronouns* be in the *plural number*, but they must agree with the *first person* in preference to the *second*, and with the *second person* in preference to the *third* ; as, "*he and you and I, at the hazard of our lives, won the prize for ourselves*." *He and you and I* make *we* in the *first person plural number* ; and the verb, *won*, as well as the pronouns, *our* and *ourselves*, is therefore in the *first person plural*. Again, "*you and he told your story, and you were believed*." *You and he* make *you* in the *second person plural number* ; and the verbs, *told* and *were believed*, as well as the pronouns, *your* and *you*, are therefore in the *second person plural*.

*Note 4.* The same holds true, when *nouns* and *pronouns* are used in the same connexion ; as,

"The last evening ramble *we made*,  
Catharina, Maria, and *I*,  
Our progress was often delayed  
By the nightingale warbling nigh.

*We paused under many a tree,  
And much she was charmed with a tone  
Less sweet to Maria and me,  
Who so lately had witnessed her own."*

COWPER.

**RULE 15.** Two or more nouns, or nouns and pronouns, in the *singular* number, connected together by *disjunctive* conjunctions, must have verbs, nouns, and pronouns *agreeing* with them in the singular number.

*Note.* When nouns and pronouns of *different persons* and *numbers* are connected by *disjunctive* conjunctions, they cannot be nominative to one and the same verb; as, "*I*, or *they*, or *he*, is the author of it." By some, this is thought to be good grammar, but it is not. It is bad grammar to say, "*I* is the author of it," "*they* is the author of it," even though it be followed by the phrase, "*he* is the author of it." The same is true of the following example: "*George* or *I am* the person." This should be written, "either *George* is the person, or *I am*."

**RULE 16.** A collective noun, or noun of multitude, conveying *unity* of idea, generally has a verb or pronoun *agreeing* with it in the *singular* number.

**RULE 17.** A noun of multitude, conveying *plurality* of idea, must have a verb or pronoun *agreeing* with it in the *plural* number.

**RULE 18.** Pronouns *must agree* with the nouns for which they stand, in gender, number, and person.

*Note.* *You* is often applied, by way of respect or courtesy, to a *single person*, for *thou* or *thee*; as, sister, I have come to visit *you*, believing *you* would be happy to see me. Having a plural form, *you* requires its verb to have a *plural form*, even when it is used in the *singular*; as, brother, *you are* certainly in the wrong. *You* was formerly restricted to the *plural* number; but it is now used to represent either a *singular* or *plural* noun.

#### FALSE SYNTAX, RULE 18.

Every man will be rewarded according to their works.  
Each person must decide for themselves. Take the

scissors, and put it on the table. Every one must judge of their own feelings. Every individual can render themselves happy. No one should be displeased with their own nature.

**RULE 19.** Relative pronouns *must agree* with their antecedents, in *gender*, *number*, and *person*.

#### FALSE SYNTAX.

Another man was killed, which make the seventh which have lost their lives in this way. Our Father, which art in heaven, hallowed be thy name. I am the person which told you. Judas, who is only another name for treachery, betrayed his master. Benedict Arnold, who is but another name for treason, turned a traitor. Who of these two persons is most respected?

*Note.* When the name of a person is used as a mere *word*, without reference to the *person*, *which*, and not *who*, should be used. *Which*, also, when interrogative, is used to distinguish one from others.

**RULE 20.** The relative is the nominative case to the verb, when no nominative comes between it and the verb.

**RULE 21.** When a nominative comes between the relative and the verb, the relative *is governed* by the following verb, or by some other word in its own member of the sentence.

#### FALSE SYNTAX, RULES 20 AND 21.

This is the man, whom he informed me, was my benefactor. They who much is given to, will have much to answer for. He is a man who I greatly respect. From the character of those who you associate with, your own will be estimated. Who did you hear?

*Note.* The following, though established by good usage, are ungrammatical. "Mr. Addison, *than whom* no writer is more pure

in his style." "The Duke of Argyle, *than whom* no man was more hearty in the cause." "Cromwell, *than whom* no man was better skilled in artifice." "Beelzebub, *than whom*, Satan except, none higher sat." To show that these expressions are ungrammatical, we have only to substitute the personal pronoun, *him*, for the relative *whom*.

**RULE 22.** Neuter and passive verbs take the same case after them as before them, when both words refer to the same person or thing.

*Note.* The *nominative* which governs the verb, is called the *subject nominative*; the *nominative* after the verb, or what is affirmed of the subject, is called the *predicate nominative*; as, *I am the man*; *Irving is a good writer*; *he was called Cesar*.

FALSE SYNTAX.

It was not him; it was me, If I were him, I should do differently. Whom do men say that I am? Whom say ye that I am? Who do you fancy him to be? If it were not him, who do you imagine it to have been? He supposed it was me; but you know it was him. I know it was them. You know it to be he.

**RULE 23.** The infinitive mode *may be governed* by a verb, a noun, or an adjective.

*Note.* A verb in the infinitive mode seems to refer to some noun or pronoun, either in the nominative or objective case, as concerned in the action expressed by the infinitive; as, *I saw him study*; that is, *I saw him studying*. The verb *study*, refers to *him*, in the same manner, that the participle *studying* does. Besides, the infinitive mode is often used after *so as* or *such as*, by which phrases it is connected to the word by which it is governed; as, they unite *so as to form* one whole; they are connected *so intimately as to be inseparable*; let us live *so as to have* a good conscience.

**RULE 24.** Those verbs which follow *bid*, *dare*, *let*, *need*, *make*, *see*, *hear*, *feel*, &c. are used in the infinitive mode, without the sign *to*.

*Note.* When the verbs *see*, *hear*, *feel*, *let*, *made*, and *bid*, are used in the passive voice, the sign *to* is usually expressed after

them ; as, he was seen *to* enter the house ; he was heard *to* speak, &c.

#### FALSE SYNTAX.

He bid me to come. He helps me to do it. It is this which makes us to approve the one, and to reject the other. He was made speak to all present. I wish him not wrestle with his own happiness. They have been heard say the same thing.

**RULE 25.** The infinitive mode, or part of a sentence, is frequently used as the nominative case to the verb, and may have an adjective or participle agreeing with it.

*Note.* When the infinitive is thus used, it is called a *verbal noun* ; and a part of a sentence thus used, is called a *sentential noun* ; as, *to live well*, is required of all ; *that one man should be punished for the crimes of another*, is unjust ; *to be a Christian*, is honorable ; *that children should obey their parents*, is right.

**RULE 26.** Active transitive verbs of asking, teaching, giving, and some others, frequently *govern* two objective cases, the one of the *person*, and the other of the *thing*.

*Note.* See note under the same rule in C. S. Grammar.

**RULE 27.** Passive verbs of asking, teaching, &c. sometimes have an objective case after them.

*Note 1.* Though this rule was intended to provide for the parsing of such examples as the following ; *he was given money* ; *she was shewn a picture* ; *I was told a tale* ; *he was paid his wages* ; *I am offered a shilling* ; yet, in my opinion, such expressions are improper, and ought not to be used. See No. 88 of this work.

*Note 2.* Verbs are sometimes used *causatively*, or in a *causative sense* ; as, "*I walked the horse*," for *I caused the horse to walk*. "*He trots the pony*," for *he causes the pony to trot*, &c.

*Note 3.* Verbs are sometimes improperly used for *other verbs* ; as, "*I was called on*," for *I was visited*. *Call* means to *name* or *summon*. "*The farmer grows corn* ;" "*The boy grieves his friends* ;" "*The clerk of the court swears the witness*." Here *grows*, *grieves*, and *swears*, are used for *cultivates*, *afflicts*, and *ad-jures*. "*He danced the child*," for *he tossed or dandled the child*.

**RULE 28.** Nouns signifying time, place, distance, duration, extension, quantity, quality or valuation, height or depth, are frequently put in the objective case, either with or without a *governing* word.

EXAMPLES.

He lived twenty *years* with his brother ; the Ohio river is one thousand *miles* long ; my *knife* cost a *dollar* ; his *skate* is worth a *shilling* ; he has been there three *times* ; I saw him *yesterday* ; he will come again *tomorrow* ; the load weighs a *ton*.

**RULE 29.** Participles *agree* with the nouns and pronouns to which they refer.

*Note.* Participles of neuter and passive verbs have the same case after them as before them ; as, *Tyler* being the *man* of our choice, was elected ; *he* having been chosen *President*, accepted the office ; being an aged *man*, *he* was cautious ; having been left an *heir*, *he* became prodigal.

**RULE 30.** Adverbs qualify verbs, participles, adjectives, prepositions, and other adverbs.

*Note 1.* That adverbs frequently qualify *prepositions*, take the following examples, in addition to those given in No. 109 of this work. He went *nearly* through the woods ; I saw him *far* from home ; he stooped *almost* to the ground ; I stood on the hill *directly* over him, and *quite* above him ; he is now *far* beyond the reach of harm.

*Note 2.* To distinguish accurately between *adjectives* and *adverbs*, the learner should consider whether *quality* or *manner* is indicated. In the former case, the word is an *adjective*, in the latter, an *adverb*. See No. 111 of this work, and also Note under Rule 6.

**RULE 31.** Two negatives, in English, destroy one another, and are generally equivalent to an affirmative.

*Note.* When two or more negatives are used for the sake of *emphasis*, they strengthen the negation ; as, “ *never, no, never*, will I submit to such degradation ; ” “ *no, no, I shall never* do it.”

## FALSE SYNTAX.

He did not say nothing. I do not know nothing about it. I cannot by no means allow it. Do not let no one inform him of it. I did not see nobody. There cannot be nothing more insignificant than vanity. Do you not know nothing?

**RULE 32.** Conjunctions usually connect verbs of the same mode and tense, and nouns and pronouns of the same case.

*Note.* See notes in C. S. Grammar.

**RULE 33.** When the qualities of different things are compared, the latter noun or pronoun is not governed by the conjunction *than* or *as*, but is either in the *nominative* case to some verb understood, or in the *objective* case, and governed by some verb or preposition, expressed or understood.

*Note.* In the various instances in which this rule applies, there is an *ellipsis*, or omission of some word or words, which must be supplied in the mind in order to parse correctly.

## FALSE SYNTAX.

He knows better than me. I am younger than her. They know how to write as well as him; but he is a better scholar than them. Than him, no one is a better grammarian. He instructed me as well as she. She suffers more than me. He is older than her. He was stronger than them.

## ELLIPSIS.

129. *Grammatical ellipsis* is the omission of one or more words for the sake of brevity or elegance; which word or words the construction requires to be supplied; as,

"What \* though, in solemn silence, all  
Move round the dark, terrestrial ball!"

ADDISON.

"What † if the foot, ordained the dust to tread,  
Or hand, to toil, aspired to be the head!"

POPE.

130. Most compound sentences are more or less elliptical. The following is an example of the verb :

"All nature is but art, unknown to thee ;  
All chance, (is) direction, which thou canst not see ;  
All discord, (is) harmony not understood ;  
All partial evil, (is) universal good."

POPE.

### TRANSPOSITION.

131. *Transposition* is the placing of words out of their natural order, for the sake of giving force and beauty to the expression. This generally takes place in *poetry*, and in *labored* and *elevated prose*.

#### EXAMPLE 1.

"In the days of Joram, king of Israel, flourished the prophet Elish." "If thou seek the Lord, he will be found of thee ; but, if thou forsake him, he will cast thee off forever."

#### *Transposed.*

"Elish the prophet flourished in the days of Joram, king of Israel." "The Lord will be found of thee, if thou seek him ; but he will cast thee off forever, if thou forsake him."

#### EXAMPLE 2.

"Daughter of heaven, relentless power,  
Thou tamer of the human breast,

\* "What" *difference does it make ?*

† "What" *would be the consequence ?*

Whose iron scourge, and torturing hour,  
 The bad affright, afflict the best !  
 The gen'rous spark extinct revive ;  
 Teach me to love and to forgive ;  
 Exact my own defects to scan :  
 What others are to feel ; and know myself a man."

*Transposed.*

Daughter of heaven, relentless power, thou tamer of  
 the human breast, whose iron scourge and torturing hour  
 affright the bad, and afflict the best ! Revive thou in  
 me the generous, extinct spark ; and teach thou me to  
 love others, and to forgive them ; and teach thou me that  
 which others are to feel ; and make thou me to know  
 myself a man.

*Examples, in which the words are numbered, as they  
 should stand in prose.*

1. " <sup>4</sup>In <sup>5</sup>yonder <sup>6</sup>grave, <sup>1</sup>your <sup>2</sup>druid <sup>3</sup>lies ;  
       <sup>7</sup>Where <sup>12</sup>slowly <sup>11</sup>winds <sup>8</sup>the <sup>9</sup>stealing <sup>10</sup>wave ;  
       <sup>1</sup>The <sup>2</sup>year's <sup>3</sup>best <sup>4</sup>sweets <sup>5</sup>shall <sup>7</sup>duteous <sup>6</sup>rise,  
       <sup>9</sup>To <sup>10</sup>deck <sup>11</sup>the <sup>12</sup>poet's <sup>13</sup>sylvan <sup>14</sup>grave."

COLLINS.

2. " <sup>8</sup>In <sup>9</sup>yon <sup>10</sup>deep <sup>11</sup>bed <sup>12</sup>of <sup>13</sup>whisp'ring <sup>14</sup>reeds,  
       <sup>1</sup>His <sup>2</sup>airy <sup>3</sup>harp <sup>4</sup>shall <sup>5</sup>now <sup>6</sup>be <sup>7</sup>laid ;  
       <sup>15</sup>That <sup>16</sup>he, <sup>17</sup>whose <sup>18</sup>heart, <sup>20</sup>in <sup>21</sup>sorrow, <sup>19</sup>bleeds,  
       <sup>22</sup>May <sup>23</sup>love, <sup>27</sup>through <sup>28</sup>life, <sup>24</sup>the <sup>25</sup>pleasing <sup>26</sup>shade."

IBID.

3. " <sup>1</sup>When <sup>2</sup>my <sup>3</sup>breast <sup>4</sup>labors <sup>5</sup>with <sup>6</sup>oppressive <sup>7</sup>care ;  
       <sup>8</sup>And <sup>13</sup>o'er <sup>14</sup>my <sup>15</sup>cheek, <sup>12</sup>descends <sup>9</sup>the <sup>10</sup>falling <sup>11</sup>tear ;

<sup>16</sup> While <sup>17</sup> all <sup>18</sup> my <sup>19</sup> warring <sup>20</sup> passions <sup>21</sup> are <sup>22</sup> at <sup>23</sup> strife ;  
<sup>24</sup> O <sup>25</sup> let <sup>26</sup> me <sup>27</sup> listen <sup>28</sup> to <sup>29</sup> the <sup>30</sup> words <sup>31</sup> of <sup>32</sup> life !  
<sup>6</sup> Raptures <sup>5</sup> deep-felt, <sup>1</sup> his <sup>2</sup> doctrine <sup>3</sup> did <sup>4</sup> impart ;  
<sup>7</sup> And <sup>8</sup> thus <sup>9</sup> he <sup>10</sup> raised, <sup>14</sup> from <sup>15</sup> earth, <sup>11</sup> the <sup>12</sup> drooping <sup>13</sup> heart."

THOMSON.

## PROMISCUOUS EXAMPLES OF FALSE SYNTAX.

Give me *them* pens. This is the *greatest* of the two.  
 The man *which* I saw. 4 and 4 *is* 8. 3 times 3 *is* 9.  
 I do not like *those kind* of goods. *These kind* is better.  
 Either of us *are* able. Neither of us *were* there. Each  
 of us *were* going. My coat is most *wore* out. It *lays*  
 in the house. He was *took* by the sheriff. He *come*  
 from Boston yesterday. You *was* there. They *was*  
 wrong. I *see* him yesterday. He *sets* there now. I  
 have *wrote* a letter. Who *done* that? He *done* it. Is  
 it true, or *no*? If I *was* sick, I should stay *to* home.  
 It is not *me*; impossible! it cannot be *me*. The vessel  
*lays* at the wharf. She has *got* her sails furled. Will  
 you go or *no*? I *enjoy* bad health. He speaks *proper*.  
 I had as *lives* as not. I *expect* it was so. He went *a*  
*piece* with me. I *am mistaken* (for, I *mistake*). I *am*  
*done* (for, I *have done*). In doing *of* which (for, *in do-*  
*ing which*). In the doing which (for, *in the doing of*  
*which*).

You *don't ought* to have it. I did *not tell nobody*.  
 My father says *as how* he will come. This is the *best*  
 of the two. The book is almost *wore* out. How many  
 leaves *is* there? I have *got no* appetite to eat *nothing*.  
 If you come within half a mile of my house, stop (come)  
 and see me. He will not be satisfied, let him have *never*  
 so much. He will not do it, if he has *never* so good an

opportunity. Xenophon says *express*, I can never think so *mean* of him. Have you any *long women's* gloves to sell? Have you any *black men's* gloves to sell? What *does I do*, but *goes* and *demand*s the money. Will you smoke *it*? Will you ride *it*, or *foot* *it*? *I had rather* (for *I would* or *should* rather). Every one should take care of *their* health. On *either* side one, and Jesus in the midst. Every tree is known by *his* fruit. Men look with an evil eye upon the good that is in others; and think, that *their* reputation obscures *them*; and that *their* commendable qualities do stand in *their* light: and therefore *they* do what *they* can to cast a cloud over *them*, that the bright shining of *their* virtues may not obscure *them*.

#### VULGARISMS.

I *tell'd* him. I *see'd* him. I *know'd* him. I *ax'd* him. I *gin* it to him. He *catch'd* cold. I will stay to *hum*. I *haint got* no money. Good *nighty*. The *marchant* has failed. His goods *is tached*. Which *had* you *druther* do? I want a *spumfle* of cream. It is *jes sich* a one. Whose *housen* are *them*? Bring me *tother*. You *no need* go. He is *spry*. This is *bad* weather to *kitch* cold. Have you *got any hose* to *hum*? *Nary* one now. My *close* are *bran new*. My tire is *spandy* clean. I *heft* a *stun* at him. *Less* see. *Lemme* go. The basin is *chock* full. *Sit the pawnger* on the table. He came this *arternoon*. *Thinks says* I. *Well says* I. I don't like *this 'ere*, nor *that 'are nuther*. Take a *cheer* and set down. What *jew say*? These are *tough* times. Don't *tech* that. You *darsent*. He *sot* on the *fast* seat. There are four stacks of *chimblys* in *them housen*. He says, it is *hixzen*; she says, it is *hern*; you say, it is *yourn*; they all say, it is *theirn*; but I say, it is *ourn*.

*Izzentit* true ? It is, *forzino*. *Twazzent* me. *Maint* I go ? This 'ere *izzent* *hizzen*. I *likes* *taters* baked ; some *likes* *um* *biled*. He *bust* out a *laffin*, *cause* I *call-*  
ed *taters* *sass* ; and said, I *hadent* *ought* to ; but *sich* a  
*feller* *needent* think to *larn* me *nothing*.

## AMERICAN VULGARISMS, IMPROPRIETIES, &amp;c.

*Selected from Mr. John Pickering's work.*

*Admire*, for *like* much ; as, I should *admire* to go.

*Allot* upon, for *expect* or *desire* ; as, I *allot* upon it.

*An't*, for *am* not, *is* not, and *are* not.

*Attackted*, or *Attack'ded*, for *attacked*.

*Awful*, for *surprising* ; as, *awful* conduct.

*Calculate*, for *expect*, *suppose*, *think* ; as, I *calculate* to  
leave town tomorrow.

*Can't*, for *cannot*.

*Chore*, for *char* ; as, he did all the *chores*.

*Chunk*, or *Junk*, for a *large* bit or *piece* of any thing.

*Chunky*, or *Chunked*, for *thick* in stature ; as, he is a  
short, *chunky* or *chunked* man.

*Clever*, in the sense of *simple*, *well-meaning*, but *want-*  
*ing capacity* ; as, he is a *clever* man ; she is a *clever*  
woman. The true meaning of the word is directly the  
reverse of this. It means *skilled* or *talented*. So that  
it is good English, and very common in England to  
say, " he is a *clever fellow*, but a *very great knave*."

*Cleverly*, for *well* or *very well* ; as, how do you do ? I  
am *cleverly*.

*Convene*, for *accommodate* ; as, this *convenes* him.

*Curious*, for *excellent* ; as, this is *curious* weather.

*Gawky*, for *awkward*.

*Grand*, for *good* or *excellent* ; as, this is *grand* news.

*Guess*, for *imagine*, *suppose*, *believe*, *think*, *fancy*. The

great abuse of this word is in *guessing* about things which are *well known* ; as, I *guess* it rains ; I *guess* the wind blows ; I *guess* it is colder than it was yesterday.

*Gumption*, for *understanding* or *capacity* ; as, he has not much *gumption*.

*Heft*, for *weight* of any thing ; as, the *heft* of the load is on the off side. *To heft*, *to lift* any thing ; and also, *to throw*.

*Hither* and *yon*, for *here* and *there*.

*Housen*, for *houses*.

*Improved*, for *employed* ; as, he *improved* the house as a tavern.

*Jag*, for a *small load*.

*Jounce*, for *jolt* or *shake*.

*Kelter*, or *Kilter*, for *good condition* ; as, this cart is out of *kilter*.

*Lay*, for *price* ; as, I bought them at a good *lay*.

*Likely*, for *sensible* or *intelligent* ; as, she is very *likely*.

*Lot*, for a *great number* ; as, I have a *whole lot* of them.

*Mighty*, for *very* ; as he is a *mighty* fine man.

*Musical*, for *humorous* ; as, he is very *musical*.

*Peak*, or *Peek*, for *peep* ; as he *peaked* into the door.

*Poorly*, for *ill* ; as, she is very *poorly*.

*Quackle*, for *choke* or *suffocate*.

*Reckon*, for *imagine*, *suppose*, *believe*, *think* ; as, I *reckon* I shall go ; I *reckon* it is so. It is said, that the

Southern people *reckon*, and the Northern people *guess*.

*Roil*, or *Rile*, for *stir up* or *vex* ; as, I *riled* him up.

*Roily*, or *Rily*, for *turbid*.

*Rungs*, for *rounds* of a ladder or chair.

*Sat*, for *set* ; as, I *sat* out yesterday morning.

*Sauce*, for *vegetables*, and sometimes, for *impertinence*.

*Shaver*, for a *small boy* ; as, he is a little *shaver* ; and also, for a *usurer*.

**Shote**, for a *pig* ; it is also applied to a man ; as, he is a poor *shote*.

**Skamp**, for a *mean, low fellow*.

**Slam**, for *shut* ; as, he *slams* to the door.

**Slang-whanger**, for a *noisy talker*, a dealer in *slang*.

**Slat**, for *to throw* with violence ; as, he *slat* it on the floor.

**Slippery**, for *untrustiness* ; as, he is a *slippery* fellow.

**Slosh**, or **Slush**, for *mud and mire*, or *snow-water*.

**Sloshy**, or **Slushy**, descriptive of the same, used adjectively.

**Span**, for a *pair* ; as, a *span* of horses.

**Spell**, for *season* ; as, a long *spell* of weather.

**Squat**, for *squeeze* or *bruise* ; as, he *squat* his finger.

**Squiggle**, or **Squirm**, for *to move about like an eel*.

**Suant**, for *even* or *regular* ; as, spread it out *suant*.

**Swapt**, or **Swopt**, for *exchanged* ; as, they *swopt* horses.

**Tote**, for *carry* ; as, he *toted* him on his back.

**Stump**, for *challenge* or *defy* ; as I *stump* you to do it.

**Ugly**, for *ill-tempered* or *bad* ; as, he is an *ugly* fellow.

**Unbeknown**, for *unknown* ; as, he did it *unbeknown* to me.

**Whop**, for *capsized* ; as, it *whopt* over ; also, to represent the manner of falling ; as, it fell down *whop*.

**Whopper**, for any thing *uncommonly large* ; as, I caught a *whopper* ; also, for a *great lie* ; as, he told a *whopper*.

## PROSODY.

132. **PROSODY** is derived from the Greek word, *προσῳδία*, which is compounded of *πρός*, *to, for, by*, and *ᾠδή*, *an ode or song* ; and it embraces all the rules relating to poetry or versification.

133. Prosody treats of *accent, quantity, pause, and tone* ; of *punctuation, capital letters, and versification*.

*Note.* These, perhaps, with the exception of *versification*, have been sufficiently explained in the C. S. Grammar.

### VERSIFICATION.

134. *Versification* teaches how to compose in verse according to the rules of metrical composition.

135. *Verse* comes from “*verto*,” *to turn*, and is so called, because, when one line is ended, we *turn back* to begin another.

### SCANNING.

136. *Scanning* is the division of verses into *the feet* of which they are composed. All poetic feet consist of *two or three syllables*. The breve (˘) is used to denote a syllable *short* in quantity, and the hyphen (—), one *long* in quantity.

### POETIC FEET.

<i>Dissyllable.</i>	<i>Trisyllable.</i>
A Trochee, — ˘,	A Dactyle, — ˘ ˘,
An Iambus, ˘ —,	An Amphibrach, ˘ — ˘,
A spondee, — —,	An Anapæst, ˘ ˘ —,
A Pyrrick, ˘ ˘.	A Tribach, ˘ ˘ ˘.

137. The feet most commonly used in English, are the *Trochee*, the *Iambus*, and the *Anapæst*. For the sake of variety, and in order to adapt the expression to the sentiment, *the other kinds of feet* are occasionally introduced ; but seldom, if ever, is a whole piece of poetry composed entirely of them.

A *metrical scale* or *gamut*, for the practice of learners, which may be so varied as to represent all the different kinds of feet and measure.

## TROCHEE.

Tūmtŷ | tūmtŷ | tūmtŷ | tūm,  
 Tūmtŷ | tūmtŷ | tūmtŷ | tūm,  
 Tūmtŷ | tūmtŷ | tūmtŷ | tūm,  
 Tūmtŷ | tūmtŷ | tūmtŷ | tūm.

## IAMBUS.

Tītūm | tītūm | tītūm | tītūm,  
 Tītūm | tītūm | tītūm ;  
 Tītūm | tītūm | tītūm | tītūm,  
 Tītūm | tītūm | tītūm.

## ANAPÆST.

Tītītūm | tītītūm | tītītūm | tītītūm,  
 Tītītūm | tītītūm | tītītūm ;  
 Tītītūm | tītītūm | tītītūm | tītītūm,  
 Tītītūm | tītītūm | tītītūm.

## EXAMPLE OF THE TROCHEE.

“Rēstlēss | mōrtāls | tōl fōr | nōught ;  
 Bliss in | vain frōm | eārth is | sōught ;  
 Bliss, ā | nātive | ōf thē | skŷ,  
 Nēvēr | wāndērs. | Mōrtāls, | trŷ ;  
 Thēre yōū | cānnōt | seek in | vain ;  
 Fōr tō | seek hēr | is tō | gain.”

## EXAMPLE OF THE IAMBUS.

“Lēt nōt | thīs wēāk, | ūknōw | īng hānd,  
 Prēsūme | thŷ bōlts | tō thrōw ;  
 Ānd deāl | dāmnā | tiōn rōund | thē lānd,  
 Ōn eāch | Ī jūdge | thŷ fōe.  
 Īf Ī | ām right, | thŷ grāce | ĩmpārt,  
 Stīll in | thē right | tō stāy ;

If I | am wrong, | oh ! teach | my heart  
To find | that bet | ter way ! ”

POPE.

#### EXAMPLE OF THE ANAPÆST.

“ At the close | of the day, | when the ham | let is still,  
\* And morn | tal the sweets | of f~~or~~get | f~~u~~lness prove,  
\* When nought | but the tor | rent is heard | on the hill,  
\* And nought | but the night | ingale's song | in the grove :  
\* 'T was thus | by the cave | of a moun | tain afar,  
While his harp | rung sympho | ni~~ous~~, a her | mit began,  
\* No more | with himself | or with na | ture at war,  
\* He thought | as a sage, | though he felt | as a man.”

BEATTIE.

*Note.* The first foot in the lines marked thus \*, is *Iambic*.

#### EXAMPLES OF VARIOUS KINDS OF FEET.

##### 1.

“ Poor lit | tle, pret | ty, flut | tering thing !  
Must we | no lon | ger live | togeth~~er~~ ?  
And dost | thou prune | thy trim | bling wing,  
To take | thy flight | thou kno~~w~~'st | not whith~~er~~ ?

##### 2.

“ Thy hu | m~~or~~ous vein, | thy pleas | ing folly,  
Li~~e~~s all | negl~~ect~~ | ed, all | f~~or~~got,  
And pen | sive, wa | vering, mel | ancholy,  
Thou dre~~ad~~'st | and hop' | st | thou kno~~w~~'st | not wh~~at~~.”

ADRIAN'S *Address to his Soul*.

##### 3.

“ No, no | 't is decre~~ed~~,  
The trait | re~~ss~~ shall bleed ;  
No fear | shall al~~ar~~m,  
No pi | ty dis~~ar~~m ;  
In my rage | shall be~~en~~  
The rev~~en~~ge | of a queen.”

## 4.

“ Since cōn | jūgāl pāssion  
 Īs cōme | intō fāshion,  
 And mār | riāge sō blēst | ōn thē thrōne is,  
 Like Vē | nūs Ī 'll shīne,  
 Bē fōnd | ānd bē fine,  
 And Sir Trūs | tȳ shāll bē | mȳ Ādōnis.”

## 5.

“ Wise fōol! | with pleās | ūres too | rēfīned | tō pleāse,  
 With too | mūch spīr | ĭt tō | hē e'ēr | āt eāse,  
 With too | mūch quick | nēss ēv | ēr tō | bē taught,  
 With too | mūch thīnk | ĭng tō | hāve cōm | mōn thought.”

POPE.

## 6.

“ Though deep, | yēt cleār; | though gēn | tlē, yēt | nōt dūll;  
 Strōng with | ōut rāge; | withōut | o'erflōw | ĭng fūll.”

DENHAM.

## 7.

“ Ā tȳ | rānt tō | thē wīfe | hīs heārt | āpprōves,  
 Ā rēb | ēl tō | thē vē | rȳ kīng | hē lōves.”

## 8.

“ Āll peō | plē thāt | ōn eārth | dō dwēll,  
 Sīng tō | thē Lōrd | with cheer | fūl voice,  
 Hīm sērve | with feār, | hīs praise | fōrth tēll;  
 Cōme yē | bēfōre | hīm ānd | rējoīce.”

*Hundredth Psalm.*

## 9.

“ And mā | nȳ ān ām | ōrōūs, mā | nȳ ā hū | mōrōūs lāy,  
 Whīch mā | nȳ ā bārd | hād chānt | ēd mā | nȳ ā dāy.”

## 10.

“ Mūrmūring, | ānd with | hīm flēd | thē shādes | ōf nīght.”

## 11.

“ O'ēr mānȳ | ā frōzēn, | mānȳ | ā fīēr | ȳ Ālp.”

12.

“Innū | mērāblē | bēfōre | th' Ālmīght | ȳ's thrōne.”

13.

“Sēe thē | bōld youth | strāin ūp | thē threāt | 'nīng stēep.”

14.

“Thāt ōn | weak wings | frōm fār | pūrsues | your flight.”

HEROIC measure, in its simplest form, consists of *five Iambuses*; but it admits of *other feet*, and is capable of many varieties, as the following example will show.

15.

“Ōf mǎn's | first dīs | ōbē | diēnce, and | thē frūit  
Ōf thāt | fōrbīd | dēn tree, | whōse mōr | tāl tǎste  
Brougħt deāth | intō | thē wōrld | and āll | ōur wōe,  
With lōss | ōf Ē | dēn, till | ōne grēat | ēr mǎn  
Rēstōre | ūs, and | rēgain | thē bliss | fūl seāt,  
Sīng, heāven | lȳ Mūse; | thāt ōn | thē sē | crēt tōp  
Ōf Hō | rēb ōr | ōf Sī | nǎi didst | īnspire  
Thāt Shēp | hērd, whō | first tāught | thē chōs | ēn sēed,  
In thē | bēgīn | nīng hōw | thē heāvens | and eārth  
Rōse out | ōf chā | ōs : Ōr | īf Sī | ōn Hill  
Dēlight | thee mōre | and Sī | loā's brook | thāt flōwed  
Fāst bȳ | thē ōr | āclē | ōf Gōd; | I thēnce  
Invōke | thȳ aīd | tō mȳ | ādvēn | t'rous sōng,  
Thāt with | nō mīd | dlē flight | intēnds | tō soār  
Ābōve | th' Āō | nīon moūnt, | while īt | pūrsues  
Thīngs ūn | āttēpt | ēd yēt | īn prōse | ōr rhȳme.”

MILTON.

*Note.* The feet marked thus,  $\smile$ , may be considered as one syllable.

An ALEXANDRINE line, consisting of *six Iambuses*, is sometimes introduced into *heroic* measure.

16.

“Thē seās | shāll wāste, | thē skīes | īn smōke | dēcāy,  
Rōcks fāl | tō dūst, | and moūn | tāins mēlt | āway;

Bût fixed | hīs wōrd, | hīs sāv | īng pōwer | rēmain̄s :  
 Thȳ reālm̄ | fōr ēv | ēr lāsts, | thȳ ōwn | Mēssī | āh reīgn̄s."

RULES FOR DETERMINING THE QUANTITY OF  
 SYLLABLES.

By *quantity* is meant that space of time, whether long or short, in which any syllable is pronounced ; which, in English verse, is determined almost entirely by *the accent*.

RULE 1. A syllable terminated by a single consonant, and on which there lies neither accent nor emphasis, is generally *short* ; as, *mēt*, *lēt*, *nōt*, *gōt*, *cūp*, *sūp*, *cān*, &c.

RULE 2. If a syllable, naturally short, be accented in the ordinary way of pronunciation, or the sense require the emphasis to be laid on it, it becomes *long* in quantity ; as, *Hōw cān* yōū sērve mē sō !

RULE 3. A syllable ending with two or more consonants, is naturally *long* ; as, *sēlf*, *strēngth*, *heālh*, &c. But this is often overruled by *accent*.

RULE 4. All diphthongs are naturally *long*. But, in English verse, they are often *short*, especially if they come immediately *before* or *after* the accented or emphatic word.

RULE 5. That which principally fixes and determines the quantity of syllables, is *the accent* or *the emphasis*, in the common way of pronunciation, as used by the best masters of the English language. Wherever *the accent* or *emphasis* falls, *that syllable* (be its natural quantity what it may) is in that place considered as *long* ; and those syllables, which have neither *accent* nor *emphasis*, are considered as *short*.

## POETIC PAUSES.

138. There is, and there should be, at the end of each line, a *poetic pause* of sufficient length to make it perceptible to the ear, whether there be a grammatical pause or not.

139. The pauses which divide the line into equal or unequal parts, are called *cæsural* pauses; that, at the end of the line, the *final* or *closing* pause. The *cæsura*, in heroic verse, commonly takes place after the *fourth*, *fifth*, or *sixth* syllable, but it may occur in any part of the line.

## EXAMPLES OF THE CÆSURA.

“The silver eel || in shining volumes rolled,  
The yellow carp || in scales bedropped with gold.”

“Round broken columns || clasping ivy twined,  
O’er heaps of ruin || stalked the stately hind.”

“O ! say what stranger cause || yet unexplored,  
Could make a gentle belle || reject a lord ? ”

## EXAMPLES OF THE DEMICÆSURA.

“Glows | while he reads || but trembles | as he writes.”

“Reason | is the card || but passion | is the gale.”

“Rides | in the whirlwind || and directs | the storm.”

## KINDS OF METRE.

140. The kinds of metre are various. Those in most general use, for sacred purposes, are the *long*, *short*, *common*, *hallelujah*, and *particular* metres.

141. *Long* metre has *eight* syllables in *each* line.

142. *Short* metre has *eight* syllables in the *third* line, and *six* syllables in each of the other *three* lines.

143. *Common* metre has *eight* syllables in the *first*

*line*, and also in the *third*, and *six* syllables in each of the other *two lines*.

144. *Hallelujah* metre has *six* syllables in each of the *first four lines*, and *four* syllables in each of the *last four lines*; or *eight* syllables, when they are united in *two lines*.

145. *Particular* metre, as it is subject to no definable rules, cannot be described.

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## RHETORIC.

146. RHETORIC is derived from the Greek word, *ῥητορεία*, from *ῥήτωρ*, a *rhetorician*, from *ῥέω*, to *speak*; and it signifies a *discourse according to the rules of oratory or composition*.

147. The principles of rhetoric are chiefly based on those which have been unfolded and explained in the other parts of grammar. Nothing more will be attempted, here, than to give some further illustration of the principles, which apply to this branch of the subject.

## WORDS AND PHRASES.

*Note.* For an explanation of *words* and *phrases*, see C. S. Grammar, p. 86.

## SENTENCES.

148. A *simple* sentence has but one subject, and one attribute; as, "the master called up John." This is a simple sentence, because it has but *one subject*, "the master," and *one attribute*, "called up John." Here "John" is a mere *adjunct* to the *attribute*, "called up;" both united tell what the master did.

“Joseph went from Boston to New York.” This is a simple sentence. “Joseph” is the *subject*, and “went,” the *attribute*. “From Boston to New York” are two *adjuncts*, or *appendant phrases*, belonging to the attribute ; and, being united with it, aid in telling what Joseph did.

“A Frenchman of retired habits, by the name of John Emery B. Gripon, about sixty years of age, living in Eighth Street, between Catharine and Fitzwater Streets, Philadelphia, was found dead in an outbuilding upon his premises.” This is a simple sentence, having but *one subject*, “a Frenchman,” and *one attribute*, “was found dead.” All the other words and phrases are mere *adjuncts* thrown in for the purpose of modifying or explaining the simple sentence, “A Frenchman was found dead.”

149. A *compound* sentence consists of two or more simple sentences united, having more subjects or more attributes, than one ; as, “William went to school, but Susan remained at home.” This is a compound sentence, because it has *two subjects*, “William and Susan,” and *two attributes*, “went,” and “remained.” “To school,” and “at home,” are mere *adjuncts* to the attributes. It is resolved into simple sentences thus : “William went to school.” “Susan remained at home.”

“George went to Boston, and bought a book.” This is a compound sentence, because, though it has but *one subject*, “George,” it has *two attributes*, “went,” and “bought.” It is resolved thus : “George went to Boston.” “George bought a book.”

“Faith worketh patience ; and *patience*, experience ; and *experience*, hope.” This is a compound sentence, because it has *three subjects*, “faith,” “patience,” and “experience,” and *one attribute*, “worketh.” It is re-

solved thus : "Faith worketh patience." "Patience worketh experience." "Experience worketh hope."

"James, who, while here, assisted his father, is now absent." This is a compound sentence, having *one subject*, "James," and *two attributes*, "assisted his father," and "is now absent." But here one of the sentences is *incidental* to the other, and may therefore be called *secondary*. Resolved with reference to this fact, they would stand thus : *Primary* sentence : "James is now absent." *Secondary* sentence : "James, *while here*, assisted his father." "While here," is merely an *incidental phrase* in the secondary member of the sentence.

150. A *complex* sentence is one which has more subjects, or more attributes, than one ; but which cannot be resolved into simple sentences, without destroying the sense ; as, "Mary learns faster than Nancy." This sentence is complex, and not compound, because, having *two subjects*, "Mary" and "Nancy," and *one attribute*, "learns faster," it cannot be resolved into simple sentences, without destroying the sense, *except by altering the attribute*.

"Washington was greater than Bonaparte." This is a complex sentence, because the *two subjects*, "Washington" and "Bonaparte," cannot be made agents to the *attribute*, "was greater," without destroying the sense.

"More scholars attend the school, than can be conveniently seated." This, like the preceding, is a complex sentence, having *one subject*, "more scholars," and *two attributes*, "attend school," and "can be *conveniently* seated." "Conveniently," is a mere modifier of "can be seated."

## FURTHER ILLUSTRATION OF SENTENCES.

*Taken chiefly from Bishop Lowth's Grammar.*

151. In a sentence, the *subject* and the *verb* may be each of them accompanied with *several adjuncts* ; as, the *object*, the *end*, the *circumstances of time*, *manner*, and the *like* ; and the *subject* or *verb* may be connected with some thing, which is connected with some other ; and so on.

152. If the *several adjuncts* affect the *subject* or the *verb* in a *different manner*, they are only so many *imperfect phrases* ; and the sentence is *simple*.

153. If the *several adjuncts* affect the *subject* or the *verb* in the *same manner*, the sentence is *compound*.

154. For, if there are *several subjects* belonging in the *same manner* to *one verb*, or *several verbs* belonging in the *same manner* to *one subject*, the *subjects* and *verbs* are still to be accounted equal in number ; for every *verb* must have its *subject*, and every *subject* its *verb* ; and every one of the subjects or verbs will make a simple sentence.

## EXAMPLES.

1. "The passion for praise produces excellent effects in women of sense." In this sentence, "passion" is the *subject*, and "produces" is the *verb* ; each of which is accompanied and connected with its *adjuncts*. The subject is not passion in general, but a particular passion, determined by its *adjunct*, "for praise." The verb is, also, immediately connected with its *object*, "excellent effects," which is connected with "women," the *subject* in which these effects are produced ; which again is connected with its *adjunct* of *specification* ; for it is not meant of women in general, but of women "of sense"

only. It is to be observed, also, that the verb is connected with each of these several adjuncts in a *different manner*; namely, with "effects," as the *object*; with "women," as the *subject* of them; with "sense," as the *quality* or *characteristic* of those women. The adjuncts, therefore, are only so many imperfect phrases; and the sentence is *simple*.

2. "The passion for praise, *which is so very vehement in the fair sex*, produces excellent effects in women of sense." Here a new verb is introduced, accompanied with adjuncts of its own; and the subject is repeated by the relative pronoun, *which*. It now becomes a *compound sentence*, made up of two simple sentences, one of which is inserted in the middle of the other, and is called an *incidental sentence*.

3. "How many instances have we (in the fair sex) of chastity, fidelity, devotion! How many ladies distinguish themselves by the education of their children, care of their families, and love of their husbands; which are the great qualities and achievements of womankind; as the making of war, the carrying on of traffic, the administration of justice, are those by which men grow famous and get themselves a name."

In the first of these two sentences, the *adjuncts*, "chastity," "fidelity," "devotion," are connected with the *verb* by the word, "instances," *in the same manner*, and in effect make so many distinct sentences: "how many *instances* have we of *chastity*! how many *instances* have we of *fidelity*! how many *instances* have we of *devotion*!" The same may be said of the *adjuncts*, "education of their children," &c., in the former part of the next sentence; as likewise of the several *subjects*, "the making of war," &c., in the latter part, which have in effect each their *verb*; for each of these is an "achievement" by which men "grow famous."

## USE OF CONNECTIVES IN FORMING SENTENCES.

155. The connective parts of sentences are the most important of all, and require the greatest care and attention; for it is by these chiefly, that the train of thought, the course of reasoning, and the whole progress of the mind, in continued discourse of all kinds, is laid open; and on the right use of these, the perspicuity, which is the first and greatest beauty of style, principally depends.

156. There are *four parts of speech* which are frequently used as *connectives*, the *Conjunction*, *Preposition*, *Relative Pronoun*, and *Adverb*.

## EXAMPLES OF THE CONJUNCTION.

“If men are by nature social, it is their interest to be just, *though* it were not so ordained by the laws of their country.” Here are three sentences. (1.) *Men are by nature social.* (2.) *It is man’s interest to be just.* (3.) *It is not ordained by the laws of every country, that men should be just.* The first two of these sentences are made *one* by the conjunction, *if*; these are made *one* with the third sentence, by the conjunction, *though*; and these three, thus united, make a compound sentence.

## EXAMPLES OF THE PREPOSITION.

“He went *with* his family *from* Cambridge *to* Boston *in* a carriage drawn *by* four horses.” Here are no less than *five prepositions* in the same simple sentence, used as connectives, as well as to show the relation; no one of which can be omitted or displaced, without injuring the sense.

## EXAMPLES OF THE RELATIVE PRONOUN.

“Blessed is the man, *who* feareth the Lord.” “He is a fop, *who* is proud of fine clothes.” “Happy is the

man, *who* has an honest heart." Each of these sentences is compound ; and the relative, *who*, in each instance, connects its own member of the sentence with the preceding.

## EXAMPLES OF THE ADVERB.

"Strength and weapons can never avail, *where* conduct and courage are wanting." "The relative is the nominative to the verb, *when* no nominative comes between it and the verb." "We should desire the happiness of all men, *even* of our enemies." "If we acquire a few new ideas every day, *however* small the number, our stock of knowledge will be increased." "The soul must be immortal ; *else*, whence this longing after immortality ?" In these instances, *where*, *when*, *even*, *however*, *else*, are connectives, and unite their own members of the sentence with the preceding.

*Note.* For *figures of speech*, and *method of forming a discourse*, see C. S. Grammar.

## KINDS OF STYLE.

157. The kinds of style are various. Some of the principal of these have already been described in the work mentioned above. I shall here only give examples of each in the order in which they there occur.

158. The *idiomatic* style is a simple, easy, artless, and flowing style, easily written, and easily understood.

## EXAMPLE 1.

"A bee amongst the flowers in spring, is one of the most cheerful objects that can be looked upon. Its life appears to be all enjoyment : so busy and so pleased : yet it is only a specimen of insect life, with which, by

reason of the animal being half domesticated, we happen to be better acquainted than we are with that of others. The *whole winged* insect tribe, it is probable, are equally intent upon their proper employments, and under every variety of constitution gratified, and perhaps equally gratified, by the offices which the Author of their nature has assigned to them.

“ But the atmosphere is not the only scene of their enjoyments. Plants are covered with little insects, greedily sucking their juices, and constantly, as it should seem, in the act of sucking. It cannot be doubted but that this is a state of gratification. What else should fix them so closely to the operation, and so long ? Other species are *running about*, with an alacrity in their motions, which carries with it every mark of pleasure. Large patches of ground are sometimes half covered with these brisk and sprightly natures.

“ If we look to what the *waters* produce, shoals of the fry of fish frequent the margins of rivers, of lakes, and of the sea itself. These are so happy, that they know not what to do with themselves. Their attitudes, their vivacity, their leaps out of the water, their frolics in it, all conduce to show their excess of spirits, and are simply the effects of that excess.” — PALEY.

#### EXAMPLE 2.

“ I was this morning awakened by a sudden shake of the house ; and, as soon as I had gotten a little out of my consternation, I felt another, which was followed by two or three repetitions of the same convulsion. I got up as fast as possible, girt on my rapier, and snatched up my hat, when my landlady came up to me, and told me, that the gentlewoman of the next house begged me to step thither, for that a lodger she had taken in was run

mad, and she desired my advice, as indeed every body in the whole lane does upon important occasions. I am not like some artists, saucy because I can be beneficial, but went immediately. Our neighbor told us, she had the day before let her second floor to a very genteel youngish man, who told her, he kept extraordinary good hours, and was generally at home most part of the morning and evening at study; but that this morning he had for an hour together made this extravagant noise, which we then heard. I went up stairs with my hand upon the hilt of my rapier, and approached this new lodger's door. I looked in at the key-hole, and there I saw a well-made man look with great attention on a book, and on a sudden jump into the air so high, that his head almost touched the ceiling. He came down safe on his right foot, and again flew up, alighting on his left; then looked again at the book, and holding out his right leg, put it into such quivering motion, that I thought he would have shaken it off. He used the left after the same manner, when, on a sudden, to my great surprise, he stooped himself incredibly low, and turned gently on his toes. After this circular motion, he continued bent in that humble posture for some time, looking on his book. After this, he recovered himself, with a sudden spring, and flew round the room in all the violence and disorder imaginable, until he made a full pause for want of breath. In this interim, my women asked what I thought. I whispered, that I thought this learned person an enthusiast, who possibly had his first education in the peripatetic way, which was established by a sect of philosophers who always studied when walking. But observing him much out of breath, I thought it the best time to master him if he were disorderly, and knocked at the door. I was surprised to find him open it, and say with

great civility and good mien, that he hoped he had not disturbed us. I believed him in a lucid interval, and desired he would please to let me see his book. He did so, smiling. I could not make any thing of it, and therefore asked in what language it was written. He said, it was one he studied with great application ; but it was his profession to teach it, and he could not communicate his knowledge without a consideration. I answered, that I hoped he would hereafter keep his thoughts to himself, for his meditations this morning had cost me three coffee-dishes, and a clean pipe. He seemed concerned at that, and told me he was a dancing-master, and had been reading a dance or two before he went out, which had been written by one who taught at an academy in France. He observed me at a stand, and went on to inform me, that now articulate motions, as well as sounds, were expressed by proper characters ; and that there is nothing so common, as to communicate a dance by a letter. I besought him hereafter to meditate in a ground room, for that otherwise it would be impossible for an artist of any other kind to live near him ; and that I was sure several of his thoughts this morning would have shaken my spectacles off my nose, had I been myself at study."

ADDISON.

159. The *labored* style is opposed to the idiomatic, because it is a studied, artificial, and inverted style, and requires close attention and effort to understand it.

#### EXAMPLE 1.

"As we can, in no instance, perceive the link, by which two successive events are connected, so as to deduce, by reasoning *a priori*, the one from the other, as a consequence or effect, it follows that, when we see an event take place, which has been preceded by a combi-

nation of different circumstances, it is impossible for human sagacity to ascertain, whether the effect is connected with *all* the circumstances, or only with a part of them ; and, on the latter supposition, which of the circumstances is essential to the result, and which are merely accidental accessories or concomitants. The only way, in such a case, of coming at the truth, is to repeat over the experiment again and again, leaving out all the different circumstances successively, and observing with what particular combinations of them the effect is conjoined.

“ When, by thus comparing a number of cases, agreeing in some circumstances, but differing in others, and all attended with the same result, a philosopher connects, as a general law of nature, the event with its *physical cause*, he is said to proceed according to the method of induction.” — STEWART.

#### EXAMPLE 2.

“ The style of Burke is undoubtedly one of the most splendid forms, in which the English language has ever been exhibited. It displays the happy and difficult union of all the richness and magnificence that good taste admits, with a perfectly easy construction. In Burke, we see the manly movement of a well-bred gentleman ; in Johnson, an equally profound and vigorous thinker, the measured march of a grenadier. We forgive the great moralist his stiff and cumbrous phrases, in return for the rich stores of thought and poetry which they conceal ; but we admire in Burke, as in a fine, antique statue, the grace with which the large, flowing robe adapts itself to the majestic dignity of the person. But, with all his literary excellence, the peculiar merits of this great man were, perhaps, the faculty of profound and philosophical thought, and the moral courage which led him to disre-

gard personal inconvenience in the expression of his sentiments. Deep thought is the informing soul, that every where sustains and inspires the imposing grandeur of his eloquence. Even in the 'Essay on the Sublime and Beautiful,' the only work of pure literature which he attempted, that is, the only one which was not an immediate expression of his views on public affairs, there is still the same richness of thought, the same basis of 'divine philosophy,' to support the harmonious superstructure of the language. And the moral courage which formed so remarkable a feature in his character, contributed not less essentially to his literary success. It seems to be a law of nature, that the highest degree of eloquence demands the union of the noblest qualities of character as well as intellect. To think is the highest exercise of the mind ; to say what you think, the noblest effort of moral courage ; and both these things are required for a really powerful writer. Eloquence without thoughts is a mere parade of words ; and no man can express with spirit and vigor any thoughts but his own. This was the secret of the eloquence of Rousseau, which is not without a certain analogy in its forms to that of Burke." — A. H. EVERETT.

160. The *concise* style is short, pithy, bold, and sententious, in which the thoughts are expressed with the utmost precision.

#### EXAMPLE 1.

"You have still an honorable part to act. The affections of your subjects may still be recovered. But, before you subdue their hearts, you must gain a noble victory over your own. Discard those little personal resentments, which have too long directed your public conduct.

“ Without consulting your minister, call together your whole council. Let it appear to the public, that you can determine and act for yourself. Come forward to your people. Lay aside the wretched formalities of a king, and speak to your subjects with the spirit of a man, and in the language of a gentleman. Tell them you have been fatally deceived. The acknowledgment will be no disgrace, but rather an honor, to your understanding. Tell them you are determined to remove every cause of complaint against your government ; that you will give your confidence to no man, who does not possess the confidence of your subjects. They will then do justice to their representatives and to themselves.” — JUNIUS.

## EXAMPLE 2.

“ At Athens the laws did not constantly interfere with the tastes of the people. The children were not taken from their parents by that universal step-mother, the state. They were not starved into thieves, or tortured into bullies ; there was no established table at which every one must dine, no established style in which every one must converse. An Athenian might eat whatever he could afford to buy, and talk as long as he could find people to listen. The government did not tell the people what opinions they were to hold, or what songs they were to sing. Freedom produced excellence. Thus philosophy took its origin. Thus were produced those models of poetry, of oratory, and of the arts, which scarcely fall short of the standard of ideal excellence. Nothing is more conducive to happiness, than the free exercise of the mind, in pursuits congenial to it. This happiness, assuredly, was enjoyed far more at Athens than at Sparta. The Athenians are acknowledged even by their enemies to have been distinguished, in private,

by their courteous and amiable demeanor. Their levity, at least, was better than Spartan sullenness, and their impertinence, than Spartan insolence. Even in courage, it may be questioned whether they were inferior to the Lacedæmonians. \* \* \* The infantry of Athens was certainly not equal to that of Lacedæmon; but this seems to have been caused merely by want of practice: the attention of the Athenians was diverted from the discipline of the phalanx to that of the trireme. The Lacedæmonians, in spite of all their boasted valor, were, from the same cause, timid and disorderly in naval action."

MACAULAY.

161. The *diffuse* style is opposed to the concise, because the sentences are long and verbose, and contain many and varied illustrations.

#### EXAMPLE 1.

"Happy that man, who, unembarrassed by vulgar cares, master of himself, his time, and fortune, spends his time in making himself wiser, and his fortune in making others (and therefore himself) happier: who, as the will and understanding are the two ennobling faculties of the soul, thinks himself not complete, till his understanding be beautified with the valuable furniture of knowledge, as well as his will enriched with every virtue; who has furnished himself with all the advantages to relish solitude, and enliven conversation; when serious, not sullen; and when cheerful, not indiscreetly gay; his ambition, not to be admired for a false glare of greatness, but to be beloved for the gentle and sober lustre of his wisdom and goodness. The greatest minister of state has not more business to do in a public capacity, than he, and indeed every man else, may find in the retired and still scenes of life. Even in his private walks, every thing that is

visible convinceth him there is present a Being invisible. Aided by natural philosophy, he reads plain, legible traces of the Divinity in every thing he meets : he sees the Deity in every tree, as well as Moses did in the burning bush, though not in so glaring a manner : and when he sees him, he adores him with the tribute of a grateful heart." — SEED.

## EXAMPLE 2.

“ Charles then rose from his seat ; leaning on the shoulder of the Prince of Orange, because he was unable to stand without support, he addressed himself to the audience ; and, from a paper which he held in his hand, in order to assist his memory, he recounted, with dignity, but without ostentation, all the great things which he had undertaken and performed, since the commencement of his administration. He observed, that from the seventeenth year of his age, he had dedicated all his thoughts and attention to public objects, reserving no portion of his time for the indulgence of his ease, and very little for the enjoyment of private pleasure ; that, either in a pacific or hostile manner, he had visited Germany nine times, Spain six times, France four times, Italy seven times, the Low Countries ten times, England twice, Africa as often, and had made eleven voyages by sea ; that while his health permitted him to discharge his duty, and the vigor of his constitution was equal, in any degree, to the arduous office of governing dominions so extensive, he had never shunned labor, nor repined under fatigue ; that now, when his health was broken, and his vigor exhausted by the rage of an incurable distemper, his growing infirmities admonished him to retire ; nor was he so fond of reigning, as to retain the sceptre in an impotent hand, which was no longer able to protect his subjects,

or to render them happy ; that instead of a sovereign worn out with diseases, and scarcely half alive, he gave them one in the prime of life, accustomed already to govern, and who added to the vigor of youth all the attention and sagacity of maturer years ; that if, during the course of a long administration, he had committed any material error in government, or if, under the pressure of so many and great affairs, and amidst the attention which he had been obliged to give to them, he had either neglected or injured any of his subjects, he now implored their forgiveness ; that, for his part, he should ever retain a grateful sense of their fidelity and attachment, and would carry the remembrance of it along with him to the place of his retreat, as his sweetest consolation, as well as the best reward for all his services ; and, in his last prayers to Almighty God, would pour forth his ardent wishes for their welfare.” — DR. ROBERTSON.

162. The *forcible* style is plain, direct, strong, and convincing, and implies good intellectual powers, and a well disciplined mind.

#### EXAMPLE 1.

“Eloquence, it is often said, is the peculiar attribute of man. But more than this is true. It belongs to humanity. The human soul is eloquent, whenever and wherever it has a full development. Its signatures are divine ; and where they are seen, they cannot fail to leave their impression.

“It is one of the maxims with which we have no patience, that the English character is not fitted for an earnest delivery ; that eloquence will not flourish on this rock ; that there is something in our temperament or taste that forbids it. The English mind not eloquent ! We might as well say, that it is possessed of no strong

feelings, or noble thoughts. For if it has these, and has them, in fact, in uncommon strength, has it not a language, a voice, a countenance, a free and unfettered arm, 'the weapon of the orator,' to express them." \* \* \*

"Go to the exchange, the market, the public street, the municipal meeting, and you will see, that the men, in whose veins English blood is flowing, can be ardent and earnest, and can use action, though they do not know it; and that is the right action. Go up to the greater occasions of life, to the crowded and grave assembly, and our Burke, and Sheridan, and Chatham, and our own Ames, and Hamilton, and Emmet, and the names of the living among us, that rise to our thoughts, are sufficient to wipe away the stigma that we are so willing to fasten upon ourselves; sufficient to show, that our courtroom and our debating-hall are not always tedious, and that our pulpit is not always dull.

"We look for future orators in this land, whose words of might shall shake its wide and utmost borders, shall resound from the Atlantic to the Pacific seas; and whose renown shall be the heritage of distant generations. We trust that a voice is to arise in this western world which shall echo to the glorious eloquence of ancient times."

N. A. REVIEW.

#### EXAMPLE 2.

"When public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited, nothing is valuable in speech, further than it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from far. Labor and learning may toil for it,

but they will toil in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire after it, — they cannot reach it. It comes, if it come at all, like the outbreking of a mountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments, and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and their country, hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory is contemptible. Even genius itself then feels rebuked, and subdued, as in the presence of higher qualities. Then, patriotism is eloquent; then, self-devotion is eloquent. The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object, — this, this is eloquence; or rather it is something greater and higher than all eloquence, it is action, noble, sublime, godlike action.” — WEBSTER.

163. The *vehement* style not only implies sound and convincing arguments, clearly and forcibly expressed, but a greater degree of excitement, and a deeper current of feeling than the forcible style.

#### EXAMPLE 1.

“*Besides, Sir, we shall not fight our battles alone. There is a just God, that presides over the destinies of nations, and will raise up friends to fight our battles for us. The battle, Sir, is not to the strong alone: it is to*

the *vigilant* ; the *active* ; the *brave* ! Besides, Sir, we have no choice. Though we were *base* enough to *desire* it ; it is now *too late* to *retire* from the *contest*. There is *no retreat* but in *submission* and *slavery* ! Our *chains* are *forged* ! Their *clanking* may be heard on the *plains* of *Boston* ! The war is *inevitable* ; and *let it come* ! I repeat it, Sir ; *let it come* !!

“ It is in vain to extenuate the matter. Gentlemen may cry, *peace* ! *peace* ! but there is *no peace*. The *war* is *actually begun*. The next gale that shall sweep from the North will bring to our ears the *clash* of *resounding arms* ! Our *brethren* are *already* in the *field* ! *Why* stand we here *idle* ? What is it that gentlemen *wish* ? *What* would they *have* ? Is *life* so *dear* ; are *chains* so *sweet*, as to be purchased at the price of *chains* and *slavery* ? FORBID it, ALMIGHTY GOD ! I know not what course *others* may take ; but as for *myself*, give me LIBERTY ! or give me DEATH ! ” — PATRICK HENRY.

## EXAMPLE 2.

“ You speak like a boy, — like a boy, who thinks the old, gnarled oak can be twisted as easily as the young sapling. Can I forget that I have been branded as an outlaw, stigmatized as a traitor, a price set on my head as if I had been a wolf, my family treated as the dam and cubs of the hill-fox, whom all may torment, vilify, degrade, and insult ; — the very name which came to me from a long and noble line of martial ancestors, denounced, as if it were a spell to conjure up the devil with ?

“ And they shall find that the name they have dared to proscribe, — that the name of MacGregor is a spell to raise the wild devil withal. *They* shall hear of my vengeance, that would scorn to listen to the story of my wrongs. The miserable Highland drover, bankrupt,

barefooted, stripped of all, dishonored and hunted down, because the avarice of others grasped at more than that poor all could pay, shall burst on them in an awful change. They that scoffed at the grovelling worm, and trod upon him, may cry and howl when they see the stoop of the flying and fiery-mouthed dragon." — SCOTT.

164. The *elevated* style, as it relates to the thoughts and moral feelings, may be called the sentimental style. Here, every sentence has its meaning and its importance; and the whole abounds with sublime and elevated views, and with noble and inspiring thoughts.

#### EXAMPLE 1.

"There are different orders of greatness. Among these the first rank is unquestionably due to *moral* greatness, or magnanimity; to that sublime energy, by which the soul, smitten with the love of virtue, binds itself indissolubly, for life and for death, to truth and duty; espouses as its own the interests of human nature; scorns all meanness and defies all peril; hears in its own conscience a voice louder than threatenings and thunders; withstands all the powers of the universe, which would sever it from the cause of freedom, virtue, and religion; reposes an unfaltering trust in God in the darkest hour, and is ever ready to be offered up on the altar of its country or of mankind." \* \* \* \* \* "Next to moral, comes *intellectual* greatness, or genius in the highest sense of that word; and by this, we mean that sublime capacity of thought, through which the soul, smitten with the love of the true and the beautiful, essays to comprehend the universe, soars into the heavens, penetrates the earth, penetrates itself, questions the past, anticipates the future, traces out the general and all-comprehending laws of nature, binds together by innumerable affinities and

relations all the objects of knowledge, and, not satisfied with what is finite, frames to itself ideal excellence, loveliness, and grandeur. This is the greatness which belongs to philosophers, inspired poets, and to the master spirits in the fine arts, &c." — CHANNING.

## EXAMPLE 2.

“ In order to discern where man’s true honor lies, we must look, not to any adventitious circumstances of fortune ; not to any single sparkling quality ; but to the whole of what forms a man ; what entitles him, as such, to rank high among that class of beings to which he belongs ; in a word, we must look to the mind and the soul. A mind superior to fear, to selfish interest and corruption ; a mind governed by the principles of uniform rectitude and integrity ; the same in prosperity and adversity ; which no bribe can seduce, nor terror overawe ; neither by pleasure melted into effeminacy, nor by distress sunk into dejection : such is the mind which forms the distinction and eminence of man. — One, who in no situation of life, is either ashamed or afraid of discharging his duty, and acting his proper part with firmness and constancy ; true to the God whom he worships, and true to the faith in which he professes to believe : full of affection to his brethren of mankind ; faithful to his friends, generous to his enemies, warm with compassion to the unfortunate ; self-denying to little private interests and pleasures, but zealous for public interest and happiness : magnanimous, without being proud ; humble, without being mean ; just, without being harsh ; simple in his manners, but manly in his feelings ; on whose words we can entirely rely ; whose countenance never deceives us ; whose professions of kindness are the effusions of his heart ; one, in fine, whom, independent of any views of

advantage, we would choose for a superior, could trust in as a friend, and could love as a brother,—this is the man, whom in our heart, above all others, we do, we must honor.” — BLAIR.

165. The *dignified* style has a certain stateliness, formality, and parade about it, which are the result of art and labor.

#### EXAMPLE 1.

“Right conceptions of the glory of our ancestors, are alone to be attained by analyzing their virtues. These virtues, indeed, are not seen characterized in breathing bronze, or in living marble. Our ancestors have left no Corinthian temples on our hills, no Gothic cathedrals on our plains, no proud pyramid, no storied obelisk in our cities. But mind is there. Sagacious enterprise is there. An active, vigorous, intelligent, moral population throng our cities, and predominate in our fields; men, patient of labor, submissive to law, respectful to authority, regardful of right, faithful to liberty. These are the monuments of our ancestors. They stand immutable and immortal, in the social, moral, and intellectual condition of their descendants. They exist in the spirit, which their precepts instilled, and their example implanted.”

JOSIAH QUINCY.

#### EXAMPLE 2.

“In many respects the nations of Christendom collectively, are becoming somewhat analogous to our own Federal Republic. Antiquated distinctions are breaking away, and local animosities are subsiding. The common people of different countries are knowing each other better, esteeming each other more, and attaching themselves to each other by various manifestations of reciprocal

good will. It is true, every nation has still its separate boundaries, and its individual interests ; but the freedom of commercial intercourse is allowing those interests to adjust themselves to each other, and thus rendering the causes of collision of vastly less frequent occurrence. Local questions are becoming of less, and general questions of greater importance. Thanks be to God, men have at last begun to understand the rights, and feel for the wrongs, of each other. Mountains interposed do not so much make enemies of nations. Let the trumpet of alarm be sounded, and its notes are now heard by every nation, whether of Europe or America. Let a voice, borne on the feeblest breeze, tell that the rights of man are in danger, and it floats over valley and mountain, across continent and ocean, until it has vibrated on the ear of the remotest dweller in Christendom. Let the arm of oppression be raised to crush the feeblest nation on earth, and there will be heard every where, if not the shout of defiance, at least the deep-toned murmur of implacable displeasure. It is the cry of aggrieved, insulted, much-abused man. It is Human Nature waking in her might from the slumber of ages, shaking herself from the dust of antiquated institutions, girding herself for the combat, and going forth conquering and to conquer ; and woe unto the man, woe unto the dynasty, woe unto the party, and woe unto the policy, on whom shall fall the scath of her blighting indignation."

FRANCIS WAYLAND.

166. The *neat* style is not only free from faults, but sprightly in thought, and becoming in language.

#### EXAMPLE 1.

"It is nearly impossible for me to convey to my readers an idea of the 'vernal delight,' felt, at this period,

by the lay preacher, far declined in the vale of years. My spectral figure, pinched by the rude gripe of January, becomes as thin as that 'dagger of lath,' employed by the vaunting Falstaff; and my mind, affected by the universal desolation of winter, is nearly as vacant of joy and bright ideas, as the forest is of leaves, and the grove is of song.

"Fortunately for my happiness, this is only periodical spleen. Though, in the bitter months, surveying my extenuated body, I exclaim, with the melancholy prophet, 'My leanness, my leanness, woe unto me!' and though, adverting to the state of my mind, I behold it, 'all in a robe of darkest grain;' yet, when April and May reign in sweet vicissitude, I give, like Horace, care to the winds; and perceive the whole system excited, by the potent stimulus of sunshine.

"An ancient bard, of the happiest descriptive powers, and who noted objects, not only with the eye of a poet, but with the accuracy of a philosopher, says, in a short poem, devoted to the praises of mirth, that

'Young and old come forth to play,  
On a sunshine holyday.'

"In merry spring-time, not only birds, but melancholic, old fellows, like myself, sing. The sun is the poet's, the invalid's, and the hypochondriac's friend. Under clement skies, and genial sunshine, not only the body is corroborated, but the mind is vivified, and the heart becomes 'open as day.'" — DENNIE.

#### EXAMPLE 2.

"Moss-side was not beautiful to a careless or hasty eye; but when looked on and surveyed, it seemed a pleasant dwelling. Its roof, overgrown with grass and moss, was almost as green as the ground out of which its

weather-stained walls appeared to grow. The moss behind was separated from a little garden, by a narrow slip of arable land, the dark color of which showed that it had been won from the wild by patient industry, and by patient industry retained. It required a bright sunny day to make Moss-side fair ; but then it was fair indeed ; and when the little brown moorland birds were singing their short songs among the rushes and the heather, or a lark, perhaps lured thither by some green barley-field for its undisturbed nest, rose ringing all over the enlivening solitude, the little, bleak farm smiled like the paradise of poverty, sad and affecting in its lone and extreme simplicity." — WILSON.

167. The *elegant* style is not only *neat* but *graceful*. It is distinguished for its perspicuity and propriety, for its harmonious and happy arrangement, and for its beautiful imagery and polished diction.

#### EXAMPLE 1.

" Nothing can be more imposing than the magnificence of English park scenery. Vast lawns, that extend like sheets of vivid green, with here and there clumps of gigantic trees, heaping up rich piles of foliage. The solemn pomp of groves and woodland glades, with the deer trooping in silent herds across them ; the hare, bounding away to the covert ; or the pheasant, suddenly bursting upon the wing. The brook, taught to wind in natural meanderings, or expanded into a glassy lake, — the sequestered pool, reflecting the quivering trees, with the yellow leaf sleeping on its bosom, and the trout roaming fearlessly about its limpid waters ; while some rustic temple, or sylvan statue, grown green and dark with age, gives an air of classic sanctity to the seclusion."

WASHINGTON IRVING.

## EXAMPLE 2.

"In the regions of the Swiss Alps, summits of bare granite rose all around us. The snowclad tops of the distant Alps seemed to chill the moon-beams, with the awe inspired by unchangeable grandeur. We seemed to have reached the original elevations of the globe, o'er-topping for ever the tumults, the vices, and the miseries of ordinary existence, far out of the hearing of the murmurs of a busy world, which discord ravages, and luxury corrupts." — BUCKMINSTER.

## EXAMPLE 3.

"It was a bright, beautiful morning after night rain. Every dewdrop and raindrop had a whole heaven within it. The clouds, that were hovering about on their huge, shadowy wings, made the scene only the more magnificent. Before me lay the whole panorama of the Alps; pine forests standing dark and solemn at the base of the mountains; and half-way up a veil of mist; above which rose the snowy summits, and sharp needles of rocks, which seemed to float in the air, like a fairy world. Then the glaciers stood on either side, winding down through the mountain ravines; and, high above all, rose the white, dome-like summit of Mont Blanc. And ever and anon from the shroud of mist came the awful sound of an avalanche, and a continued roar, as of the wind through a forest of pines, filled the air. It was the roar of the Arve and Aveiron, breaking from their icy fountains. Then the mists began to pass away; and it seemed as if the whole firmament were rolling together. It recalled to my mind that sublime passage in the Apocalypse; 'I saw a great white throne; and him that sat thereon; before whose face the heavens and the earth

fled away, and found no place!’ O, I cannot believe that upon this earth there is a more magnificent scene.”

LONGFELLOW.

168. ‘The *ornamented* style abounds in *tropes* and *figures*, and is adorned with metaphorical language, and high-wrought imagery.

#### EXAMPLE 1.

“ But now the blooming maid is resigned for the useful matron. The flower is fallen, and the fruit swells out on every twig. Breathe soft, ye winds ! O spare the tender fruitage, ye surly blasts ! Let the pear-tree suckle her juicy progeny, till they drop into our hands, and dissolve in our mouths. Let the plum hang unmolested upon her boughs, till she fatten her delicious flesh, and cloud her polished skin with blue. \* \* \* Why does the parsley, with her frizzled locks, shag the border ; or why the celery, with her whitening arms, perforate the mould, but to render his (man’s) soups savory ? The asparagus shoots its tapering stems, to offer him the first fruits of the season ; and the artichoke spreads its turgid top, to give him a treat of vegetable marrow. The tendrils of the cucumber creep into the sun, and, though basking in its hottest rays, they secrete for their master, and barrel up for his use, the most cooling juices of the soil. The beans stand firm, like files of embattled troops ; the peas rest upon their props, like so many companies of invalids ; while both replenish their pods with the fatness of the earth, on purpose to pour it on their owner’s table.” — ANONYMOUS.

#### EXAMPLE 2.

“ Beautiful Night ! with thy balm and softness, and thy maternal love spreading over this troubled earth with

a deep and still sanctity, — and you, fresh-breathing winds, and fragrant herbs and grass, and matted trees, which the sun never pierces, and where a vague spirit moving calls, as a tribute, tenderness from meditation, and poetry from thought, — forgive me, for I have wronged you. It is from you that the dead speak, and their whispered and sweet voices have tidings of consolation and joy, — it is you, and the murmur of the waters, and the humming stillness of noon, and the melodious stars, which have tones for the heart, not ear, and whatever in the living lyres of the universe have harmony and intelligence, — it is you, all of you, that are the organs of a love which has only escaped from clay to blend itself with the great elements, and become with them, creating and universal ! O beautiful and soothing mystery of nature, that while the spirit quits the earth, the robes which on earth it wore remain to hallow this world to the survivors ! remain not only to moulder and decay, but to revive, to remingle with the life around, and to give, even in the imperishability of matter, a type of the immortal essence of the soul !” — BULWER.

#### EXAMPLE 3.

“ Behold ! through a vast tract of sky before us, the mighty *ATLAS* rears his lofty head, covered with snow, above the clouds. Beneath the *mountain's* foot, the rocky country rises into hills, a proper basis of the ponderous mass above : where huge embodied rocks lie piled on one another, and seem to prop the high arch of heaven. See ! with what trembling steps poor mankind tread the narrow brink of the deep precipices ! From whence with giddy horror they look down, mistrusting even the ground which bears them ; whilst they hear the hollow sound of torrents underneath, and see the ruin of the im-

pending rocks ; with falling trees which hang with their roots upward, and seem to draw more ruin after them. Here thoughtless men, seized with the newness of such objects, become thoughtful ; and willingly contemplate the incessant changes of this earth's surface. They see, as in one instant, the revolutions of past ages, the fleeting forms of things, and the decay even of this our globe ; whose youth and first formation they consider, whilst the apparent spoil and irreparable breaches of the wasted mountain show them the world itself only, as a noble ruin, and make them think of its approaching period. — But here, midway the *mountain*, a spacious border of thick wood harbors our wearied travellers : who now are come among the evergreen and lofty pines, the firs, and noble cedars, whose towering heads seem endless in the sky ; the rest of trees appearing only as shrubs beside them. And here a different horror seizes our sheltered travellers, when they see the day diminished by the deep shades of the vast wood ; which, closing thick above, spreads darkness and eternal night below. The faint and gloomy light looks horrid as the shade itself : and the profound stillness of these places imposes silence upon men, struck with the hoarse echoings of every sound within the spacious caverns of the wood. Here *space* astonishes. *Silence* itself seems pregnant ; whilst an unknown force works on the mind, and dubious objects move the wakeful sense. Mysterious *voices* are either heard or fancied : and various forms of Deity seem to present themselves, and appear more manifest in these sacred sylvan scenes ; such as of old gave rise to temples, and favored the religion of the ancient world."

SHAFTESBURY.

*Note.* All the various kinds of style have not been described in the foregoing pages, but such only as are the most *common* and

*approved.* With regard to the *examples* given, it is very questionable, whether they have all been arranged under their most appropriate heads. Be this as it may, one thing is certain, that, by studying these examples attentively, scholars will become *discriminating*, and thus the whole object will be gained.

### QUALITIES OF STYLE.

169. **CORRECTNESS** is usually denominated one of the qualities of style ; and, as such, it implies the use of words that are purely English in their true and proper sense, and the construction of phrases and sentences, according to the rules of grammar.

170. The *standard* of correctness, according to Dr. Campbell, is *reputable*, *national*, and *present use*.

171. *Reputable* use does not mean *general* use, but *good* use. The appeal here made is not to the *majority*, but to the *well-educated*, to *authors* of *distinction*, who are supposed to use words and phrases *correctly*.

172. *National* use stands opposed both to *provincial* and to *foreign* : the *latter* is more commonly the error of the *learned* ; the *former* of the *vulgar*. But *correctness* requires, that our words and phrases should not be *provincial* dialects, nor *foreign* idioms, but such as are in accordance with *national* usage.

173. *Present* use is particularly opposed to what is *ancient* or *obsolete*. It requires us to reject all those words and phrases which have been disused by all good writers for a long period of time, and to use none but such as are used by good writers at the *present day*.

174. But, as **GOOD USE** (by which I mean *reputable*, *national*, and *present use*) is *not always uniform in her decisions*, I shall here copy the following *canons* or *rules* :

*Canon* 1. When good use is divided as to any partic-

ular words and phrases, and when one of the expressions is susceptible of a different signification, whilst the other never admits but one sense ; both perspicuity and variety require, that the form of expression, which is, in every instance, *univocal*, should be preferred.

*Canon 2.* In doubtful cases, regard ought to be had in our decisions to the analogy of language.

*Canon 3.* When the terms or expressions are in other respects equal, that ought to be preferred which is most agreeable to the ear.

*Canon 4.* In cases wherein none of the foregoing rules give either side a ground of preference, a regard to simplicity ought to determine our choice.

175. But, *as every thing favored by good use, is not, on that account, worthy to be retained*, I shall copy the following *canons* or *rules* :

*Canon 1.* All words and phrases which are remarkably harsh and unharmonious, and not absolutely necessary, should be rejected.

*Canon 2.* When etymology plainly points to a signification different from that which the word commonly bears, propriety and simplicity both require its dismission.

*Canon 3.* When any words become obsolete, or at least are never used, excepting as constituting part of particular phrases, it is better to dispense with their service entirely, and give up the phrases.

*Canon 4.* All those phrases, which, when analyzed grammatically, include a solecism ; and all those to which use has affixed a particular sense, but which, when explained by the general and established rules of the language, are susceptible either of a different sense, or of no sense, ought to be discarded altogether.

176. **PERSPICUITY**, as a quality of style, is opposed to ambiguity and obscurity, and implies that the expressions used, be such as to convey, and clearly convey, the true meaning of the writer.

*Note.* If words are properly chosen, correctly arranged, and conformable to present established usage, it is impossible that the sense can be ambiguous or obscure.

177. **VIVACITY**, as a quality of style, implies that the thoughts of the writer are exhibited with distinctness before the mind, and in a manner which arrests and fixes the attention.

178. Vivacity is promoted in various ways : 1. By the use of specific and appropriate terms, and well chosen epithets : 2. By departing from the common arrangement of the words in a sentence : 3. By the omission of unnecessary words and phrases : 4. By the omission of conjunctions, and the consequent division of the discourse into short sentences : 5. By the use of some of the figures of speech, such as Climax, Antithesis, Exclamation, and Interrogation : 6. By representing past actions and events as transpiring at the present time, and absent individuals as present, speaking and listening.

179. **EUPHONY**, as a quality of style, means a certain smoothness of expression, produced by a happy selection of words and phrases, and by the harmonious arrangement of them into sentences.

180. Though this quality of style is more frequently attained by imitation than by the observance of rules, yet it will be well to remember, that the intermingling of long and short syllables, the frequent recurrence of open vowel sounds, and the avoiding of such a succession of consonants as are difficult of utterance, are favorable to smoothness of style.

## EXAMPLE.

“The accusing spirit, which flew up to Heaven’s chancery with the oath, blushed as he gave it in, and the recording angel, as he wrote it down, dropped a tear upon the word, and blotted it out for ever.”

STERNE.

181. **NATURALNESS**, as a quality of style, implies that the writer has exercised good sense and taste in the choice of his words, in the form of his sentences, in the ornaments he has used, and in his turns of thought and expression.

182. A few instances in which naturalness of style is most frequently violated : 1. When there is an evident attempt after ornament : 2. When the writer seeks after elegances of expression : 3. When he attempts to be forcible, and uses extravagant expressions, sweeping assertions, and forced illustrations : 4. When a writer, the current of whose thoughts is neither strong nor deep, affects a fulness and flow of expression.

## APPENDIX.

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### No. I.

#### LATIN PREFIXES.

*A*, *ab*, and *abs*, signify *from*, or *away* ; as, *avert*, to *turn from* ; *abject*, to *throw away* ; *abstract*, to *draw away*.  
*Ad* means *to* or *at* ; as, *adhere*, to *stick to* ; *admire*, to *wonder at*.

*Note.* The letter *d* in *ad*, before a consonant is frequently changed into the letter with which the simple verb begins ; as, *accredit*, *afflux*, *aggregate*, *alloy*, *annihilate*, *append*, *assume*, *attract*.

*Ante* means *before* ; as, *antecedent*, *going before*.

*Circum* means *around* or *about* ; as, *circumnavigate*, to *sail around* or *about*.

*Con*, *com*, *co*, and *col*, signify *together* or *with* ; as, *conjoin*, to *join together* ; *compress*, to *press together* ; *coöperate*, to *work together* ; *collapse*, to *fall together* ; *coequal*, to *be equal with*.

*Contra* means *against* ; as, *contradict*, to *speak against*.

*De* means *from* or *down* ; as, *deduct*, to *take from* ; *descend*, to *go down*.

*Di*, *dif*, and *dis*, signify *asunder* or *away* ; as, *dilacerate*, to *tear asunder* ; *differ*, to *bear asunder* ; *dismiss*, to *send away*.

*E*, *ef*, and *ex*, signify *out* ; as, *eject*, to *throw out* ; *efflux*, to *flow out* ; *exclude*, to *shut out*.

*Extra* means *beyond* ; as, *extraordinary*, *beyond what is ordinary*.

*In, im, il, and ir*, signify *not*, and when united with adjectives or nouns, generally reverse their meaning ; as, *insufficient, impolite, illegitimate, irreverence*.

*Inter* means *between* or *among* ; as, *interpose, to put between ; intersperse, to scatter among*.

*Intro* means *within* or *into* ; as, *introvert, to turn within ; introduce, to lead into*.

*Mal* or *male* signifies *ill* or *bad* ; as, *maladministration, bad administration ; malecontent, ill content*.

*Ob, oc, and op*, signify *against* or *opposition* ; as, *object, to bring against ; occur, to run against, or to happen ; oppugn, to oppose*.

*Per* means *through* or *by* ; as, *perambulate, to walk through ; perhaps, by haps*.

*Post* means *after* ; as, *postscript, written after*.

*Præ* and *pre* mean *before* ; as, *prefix, to fix before*.

*Pro* means *for* or *forth* ; as, *pronoun, for a noun ; pretend, to stretch forth*.

*Præter* and *preter* mean *past* or *beyond* ; as, *preter-perfect, past-perfect ; preternatural, beyond what is natural*.

*Re* means *again* or *back* ; as, *reperuse, to peruse again ; retrace, to trace back*.

*Retro* means *backwards* ; as, *retrospective, looking backwards*.

*Se* means *aside* or *apart* ; as, *seduce, to draw aside*.

*Sub, suc, suf, sup, sur, and sus*, signify *under* ; as, *subscribe, to write under ; succeed, to go under, or to follow in order ; suffer, to bear under ; suppose, to place under or think ; surrender, to go under ; sustain, to hold under*.

*Super* means *upon, above, or over* ; as, *superscribe, to write upon ; superficies, above the face ; supervise, to overlook*.

*Note.* *Sur* is sometimes syncopated from the Latin, *super*, which means *upon, above, or over*; as, *surmount, to overcome, or upon the mount*; *surface, upon the face*; *surname, the name above, or family name*; *surpass, to pass over*.

*Trans* means *over or beyond*; as, *transport, to carry over*; *transgress, to pass beyond*.

*Ultra* means *beyond or extreme*; as, *ultra-royalist, one extremely devoted to royalty*.

#### GREEK PREFIXES.

*A* or *an* signifies *privation or without*; as, *anomalous, without a rule*; *anonymous, without a name*; *apathy, without feeling*; *anarchy, without government*.

*Amphi* means *both or two*; as, *amphibious, both natures or elements*.

*Ana* means *back, again, against, or separate*; as, *anachronism, against time*; *analyze, to resolve again, or to trace back*; *anatomy, to cut apart, or to separate*.

*Anti* means *against or opposed to*; as, *antichrist, against Christ*.

*Apo* means *from*; as, *apogee, from the earth*; *apostle, sent from*.

*Arch* means *chief*; as, *archbishop, chief-bishop*; *archduke, chief-duke*.

*Dia* means *through*; as, *diameter, through the measure or circle*; *diagonal, through the corner*.

*Epi* means *upon*; as, *epitaph, upon a tomb*; *epidemic, upon the people*; *epidermis, upon the skin*.

*Ge* means *the earth*; as, *geology, the science of the earth*.

*Hemi, demi, and semi*, signify *half*; as, *hemisphere, half a sphere*; *demigod, half a god*; *semicircle, half a circle*.

*Hyper* means *over or above*; as, *hypercritical, over or too critical*.

*Hypo* means *under*, implying concealment or disguise ; as, *hypocrisy*, *under judgment* or *dissimulation*.

*Hydro* means *water* ; as, *hydrometer*, *a water measure* ; *hydrophobia*, *fear of water*.

*Meta* means *change* ; as, *metamorphose*, *to change shape* or *form*.

*Mis* means *wrong*, *bad*, or *hateful* ; as, *misstate*, *to state wrong* ; *misfortune*, *bad fortune*.

*Para* means *through* or *against* ; as, *paradox*, *against an opinion* ; *paragraph*, *through a writing*.

*Peri* means *around*, *about*, or *towards* ; as, *periphrasis*, *to speak about*, or *circumlocution* ; *periphery*, *to carry around*, or *circumference* ; *perigee*, *towards the earth* ; *pericranium*, *about the skull*.

*Syn*, *syl*, and *sym*, signify *with* or *together* ; as, *syntax*, *a placing together* ; *syllable*, *that portion of a word which is taken together* ; *sympathy*, *fellow-feeling*, or *feeling together*.

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## No. II.

### AFFIXES AND TERMINATIONS.

*Able* and *ible* signify *capable of*, *liable to*, or *subject to*, that which the first part of the word indicates, or to which it relates ; as, *taxable*, *that may be taxed*, or *liable to taxation* ; *movable*, *that may be moved*, *liable to be moved*, or *subject to removal* ; *compressible*, *that may be compressed*, or *capable of compression*, &c.

*Age*, *ard*, *nce*, *ure*, and *ment*, are added to words to represent the *character*, *condition*, or *habit* ; as, *usage*, *drunkard*, *convenience*, *forfeiture*, *confinement*, &c.

*Ation*, *etion*, *esion*, *ition*, *icion*, *ision*, *otion*, *osion*, *ution*,

*usion*, are nearly equivalent to the participial termination *ing*, and imply *action* or *influence exerted* ; as, *application* is *applying*, or *the act of applying* ; *completion* is *completing* or *the act of completing* ; *acquisition* is *acquiring* or *the act of acquiring* ; *resolution* is *resolving* or *the act of resolving*, &c.

*Ar*, *er*, and *or*, are added to words to signify *a doer* or *performer* ; as, *beggar*, *one who begs* ; *governor*, *one who governs* ; *instructor*, *one who instructs*, &c.

*Ee* is added to a word to denote *the receiver*, or *one with whom any business is transacted* ; as, *assignee*, *the person to whom an assignment is made* ; *mortgagee*, *the person who receives a mortgage*, &c.

*En*, besides being a Saxon plural, and a termination of the perfect participle, denotes *the nature of any thing*, or *the material out of which any thing is made* ; as, *golden*, *made of gold* ; *oaken*, *made of oak* ; *woollen*, *made of wool*, &c.

*Ery* is added to a word to signify *action* or *habit* ; as, *foolery*, *habitual folly* ; *prudery*, *the habit or action of a prude*.

*Ful* is the adjective *full*, and, in composition, retains its primitive meaning ; as, *careful*, *full of care* ; *thoughtful*, *full of thought*.

*Hood* and *head* are added to words to signify *character* or *qualities* ; as, *manhood*, *knighthood*, *falsehood*, *god-head*, &c.

*Ian* and *ist* are added to words to signify *skill* or *possession* ; as, *musician*, *one skilled in music* ; *physician*, *one skilled in physic* ; *chemist*, *one skilled in chemistry*, &c.

*Ish* is a Greek diminutive, and lessens the primitive meaning of a word ; as, *saltish*, *a little salt* ; *whitish*, *a little white*.

*ity* is added to a word to represent *its meaning in the abstract* ; as, *prosperity, perplexity, flexibility, docility, ductility, &c.*

*Ive* means *doing, denoting, or pertaining to*, that which the first part of the word indicates ; as, *indicative, that which indicates or declares* ; *interrogative, that which interrogates or questions, &c.*

*Ize* means *to make, form, or render*, what the rest of the word indicates ; as, *generalize, to make or render general* ; *colonize, to form a colony* ; *particularize, to render or make more particular, &c.*

*Kin, ling, ock, el, and let*, are diminutives, and are added to words to lessen their signification ; as, *manikin, a little man* ; *gosling, a little goose* ; *hillock, a small hill* ; *pickerel, a small pike* ; *rivulet, a small river, &c.*

*Less* means *without* ; as, *tasteless, without taste* ; *senseless, without sense.*

*Ly* means *like* ; as, *manly, man-like* ; *godly, god-like, &c.*

*Ness* means *being or existence* of that quality which the first part of the word indicates or represents ; as, *goodness, being good, or the existence of good qualities* ; *wickedness, being wicked, or the existence of wicked qualities, &c.*

*Ous* means *like or tending to* what the rest of the word represents ; as, *murderous, like or tending to murder* ; *hazardous, tending to or exposed to hazard, &c.*

*Ship* is added to a word to signify *office, employment, state, or condition* ; as, *lordship, stewardship, partnership, hardship, &c.*

*Some* means *plenty*, but with some degree of diminution ; as, *delightsome, troublesome, toilsome, &c.*

*Ward* means *in the direction of* ; as, *homeward, in the direction of home.*

*Wick, ric, and dom*, are added to words to signify *do-*

*minion, jurisdiction, or condition ; as, bailiwick, the jurisdiction of a bailiff ; bishopric, the diocese of a bishop ; kingdom, the dominion of a king ; freedom, the condition of the free.*

*Wise means ways ; as, likewise, in like or similar ways.*

*Y denotes plenty or abundance ; as, wealthy, abundance of wealth ; healthy, much health, or plenty of health, &c.*

### No. III.

As the rule for the formation of the possessive case, in the C. S. Grammar, No. 53, has been considered *novel* and *incorrect*, the following *authorities* are subjoined, in order to show, that the compiler of that work is not a *radical*, but a *conservative*.

1. *Noah Webster's Grammar*, published at Hartford, 1784. "When nouns end in *es* or *ss*, how is the possessive formed ? By adding an apostrophe, without *s* ; as, *for goodness' sake ; on eagles' wings ; Socrates' wisdom.*"

2. *Benjamin Dearborn's Grammar*, published at Boston, 1795. "Some substantives ending in *s*, especially plurals, sound very disagreeably if the *s* be doubled ; those may have the addition of the apostrophe only."

3. *Lady's Accidence*, by *Caleb Bingham*, 13th edition, published at Boston, 1808. "When the word ends with *s*, the possessive is commonly formed by the apostrophe only, without *s* ; as, *Xerxes' army ; the prophetess' prediction.*

4. *Staniford's Grammar*, 4th edition, published at Boston, 1807. "The possessive case of nouns ending in *s*, is formed by adding a comma, or an apostrophe

only, without *s* ; as, *on eagles' wings* ; *for righteousness' sake*."

5. *Bishop Louth's Grammar*, 2d Cambridge, from the author's last edition, 1838. "When it is a noun ending in *s*, the sign of the possessive is sometimes not added ; as, *for righteousness' sake* ; *Moses' minister* ; *Phineas' wife* ; *Peleus' son* ; *Felix' room*."

6. *Alexander's Grammar*, 10th edition, published at Boston, 1811, and printed by Joseph T. Buckingham, Esq. "When the noun ends in *es* or *ss*, the possessive case is formed by the addition of an apostrophe only ; as, *goodness' sake*, *empress' beauty*, *Achilles' shield*, *eagles' wings* ;" and on page 68, under the head of "False Grammar," "*Achilles's shield*, *righteousness's sake*."

7. *Dr. Abercrombie* says, "To form the possessive plural, we annex the apostrophe without the letter *s*, and the possessive singular of nouns terminating in *s*, is formed in the same manner."

8. *Richard Hiley's Grammar*. "In poetry, when the word ends in *s* or *x*, the possessive singular is frequently formed by adding only the apostrophe, and omitting the additional *s*. \* \* \* In prose, also, when we wish to prevent too much of the hissing sound, the *s* after the apostrophe is generally omitted, when the first noun has an *s* in each of its two last syllables, and the second noun begins with *s* ; as, *For righteousness' sake* ; *For conscience' sake*."

9. *Dr. Russell's Grammar*. "If the substantive ends in *s* or *x*, we mark the case by adding the apostrophe. The case of *righteousness*, which is singular, is *righteousness'* ; of *fathers*, which is plural, is *fathers'* ; of *Felix*, a Roman governor mentioned in Acts, is *Felix'*."

10. *Rev. J. M. McCulloch's Grammar*. "When the noun ends in *s*, *ss*, *ce*, or any other termination which

does not easily admit of a hissing sound after it, the possessive is formed by simply annexing the apostrophe, without the letter *s*; as, 'for righteousness' sake,' 'for conscience' sake.'"

11. An old Grammar (anonymous) published at London, 1767, by Miller, Cardell, & Dodsley. "When it is a noun ending in *s*, the sign of the possessive case is sometimes not added; as, 'for righteousness' sake.'"

12. *John Grant's* Grammar. "The *s* of the genitive singular is not commonly added to nominatives in *ss* denoting a quality; thus, for *righteousness*' sake. \* \* \* When the nominative terminates even with the sound of *s*, we sometimes find the *s* of the genitive omitted; as, for elegance' sake. \* \* \* The omission of the *s*, whether in the singular or plural, evidently results from a desire to prevent the disagreeable hissing arising from a repetition of this letter."

13. *Noah Webster's* Rule in 1833. "When words end in *es* or *ss*, the apostrophe is added without *s*; as, on eagles' wings; for righteousness' sake."

14. The numerous *exceptions* of *almost all other authors*, to their rule for the formation of the possessive case.

15. The practice of a majority of the most learned and critical writers of the day.

These *authorities* are sufficient to show, that the rule in question is by no means a *novel* one: and that it is a *correct* rule, the following statement of *facts* will abundantly prove. 1. The rule admits of no exceptions. 2. It is substantially the rule of some modern authors whom I have not quoted. 3. It is virtually admitted to be correct by the numerous exceptions of all other authors to their own rule. Now, I contend, that a rule with eighteen or twenty exceptions, is worse than no rule

at all. It only serves to distract and perplex learners. A rule accurately defined, is "an instrument by which lines are drawn." It may be correct or incorrect, true or false, right or wrong ; but it can have no exceptions without impairing its force as a rule ; that is, every exception weakens the rule, and tends to destroy our confidence in it ; and in proportion as the number of exceptions increases, our confidence diminishes.

*Note 1.* Without referring to the various periodicals and reviews, in which this mode of writing the possessive case most frequently occurs, and which would increase the number of examples to many thousands, it will be sufficient to quote the following authorities :

"Lord Somers' Tracts." "Phipps' Farm." "Mr. Adams' mind." "Mr. Sparks' invaluable collection." "Sparks' Writings." "Capt. Beers' unfortunate men." (*Edward Everett.*) "Andrews' Latin Lessons." "Andrews' Latin Reader." "Andrews' Latin Exercises." "Sophocles' Greek Grammar." "Wilkins' Astronomy." (*Stephen C. Phillips.*) "Pocahontas' father." (*William Wirt.*) "Adams' Despatch." "Adams' Letter." "Martins' Nouveau Recueil." (*Henry Wheaton.*) "Mr. Marbois' queries." "Colonel Matthews' delivery." "Du Plessis' addresses." (*Thomas Jefferson.*) "Hastings' reputed abilities." (*Sheridan.*) "Witness' Character." (*Francis Hilliard.*) "Burns' Poems." "Burns' statement." "Burns' genius." "Burns' connexion, &c." (*Sir Harris Nicolas.*) "Junius' address." "Davis' Straits." "Hortensius' influence." "Junius' first letter." "Roscius' father." (*John Quincy Adams.*) "Procrustes' bed." (*Dr. Channing.*) "Witsius' Miscellanea Sacra." "Olerius' preface." "Du Bos' Histoire." "Wilkins' Concilia." "Geddes' Dissertation." "Holstenius' Codex." "Boulainvilliers' Vie de Mahomet." "Geddes' Miscellaneous Tracts." "Synellus' Confession." "Sagittarius' Introduction." "Buddeus' Isagoge." "Constantius' Prolegom." "Servius Lupus' Vita." "Geddes' History." (*Dr. Archibald Maclane.*) "James' History." "Yates' Vindication." "Chalmers' Sermons." "Hawes' Lectures." "Thomas' History." (*Rev. John Todd.*) "Rees' Cyclopaedia." (*Rev. James Yates.*) "Gesenius' Hebrew Grammar." (*Rev. T. J. Conant.*) "Jesus' discourse." "Jesus' dis-

ciples." (*Rev. Joseph Allen.*) "Hobbes' remark." (*Rev. Jacob Abbott.*) "St. James' sentence." (*Dr. Delancy.*) "Brutus' speech." (*Dr. Ebenezer Porter.*) "Sophocles' Greek Grammar." (*Pres. S. Totten.*) "Colonel Williams' party." "After the retreat of Williams' party." "General Gates' army." (*Prof. Siliman.*) "Mr. Sophocles' manner." (*Prof. W. S. Tyler.*) "Uranus' mass." (*Prof. J. Lovering.*) "Lord Kaines' Elements." "Des Cartes' doctrine." "Des Cartes' reasonings." (*Dugald Stewart.*) "Mr. Crooks' party." "Mine hostess' tortoise-shell cat." "Esopus' church steeple." (*Washington Irving.*) "Watts' Psalms." (*Samuel L. Knapp.*) "Peter Wilkins' account." (*E. A. Poe.*) "Brutus' love to Cesar." (*Shakspeare.*) "Mr. Adams' soul." (*J. F. Cooper.*) "The Vaudois' Wife." (*Mrs. Hemans' Works.*) "For goodness' sake." "For righteousness' sake." (*Lindley Murray.*) "For goodness' sake." "For righteousness' sake." "For conscience' sake." (*Samuel Kirkham.*) "For goodness' sake." "For conscience' sake." (*Roswell C. Smith.*) "Witness' sake." "Conscience' sake." "Goodness' sake." "Jabez' unwillingness." "Felix' reply." (*Oliver B. Peirce.*) "Benevolence' sake." "Kindness' sake." "Achilles' wrath." (*Dyer H. Sanborn.*) "Conscience' sake." "Francis' passion." (*W. Felch.*) "Hercules' choice." "Douglas' account of himself." "Sempronius' speech." "Lucius' speech." "Brutus' harangue." "Calisthenes' reproof." (*Scott's Lessons.*) "Augustus' Bridge, at Narni." (*Pierpont's National Reader.*) "Your Adonis', your Paris', and your Apollo's." (*Boston Speaker.*) "Francis' mama." "Francis' unlucky behavior." (*Abbott's Mount Vernon Reader.*) "Massachusetts' Convention." (*S. G. Goodrich.*) "Theory of Archimedes' Screw." "Venus' revolution." (*J. L. Comstock.*) "James' turn." "Sanders' series." (*Charles W. Sanders.*) "Phillips' or Wilkins' Astronomy." "Junius' Letters." "Ketts' Elements of General Knowledge." "Rogers' Pleasures of Memory." "Williams' History of Vermont." "Hemans' Poems." (*R. G. Parker.*) "James' share." (*George Leonard, Jr.*) "Venus' fly-trap." "Judas' tree." (*Mrs. Lincoln's Botany.*) "Michaelis' Lectures." "Michaelis' Introduction." "Krebs' Observat., &c." "Tiberius' reign." (*Adam Clarke.*) "Jesus' unction." "Jesus' head." "Grotius' works." "Baronius' exposition." (*Bishop Newcome.*) "King James' day." (*A. A. Livermore.*) "Moses' Principia." "Adams' Religious World." (*Charles Coote.*) "Wells' Scripture Geography."

"Harris' Scripture Natural History." "Josephus' Jewish Customs." "Jones' History." "Jones' Biblical Cyclopedia." "Evans' Sketch." "Jones' Dictionary of Religious Opinions." "Hannah Adams' Dictionary." "Robins' Dictionary." "Williams' Dictionary." "Edwards' Quarterly Register." "Edwards' Missionary Gazette." (*Encyclopedia of Religious Knowledge*.) "Xerxes' expedition." "Titus' baths." "Prideaux' Connexions." "Lord Berners' Froissart." (*Tytler's History*.) "Mr. Adams' opinions." "Massachusetts' proportion." "Otis' Pamphlet." "Gorges' ancestor." "Gorges' grant." "Gorges' heirs." "Highness' pleasure." (*Bradford's History*.) "Lucullus' army." "Tigranes' harem." "Vettius' camp." "Octavius' opposition." "Xerxes' invasion." "Publius' year." "Chabrias' mercenaries." "Ares' Hill." "Lævinus' successor." "Critolaus' army." (*Thomas Keightley*.) "Demosthenes' father." "Mars' Hill." "Bos' Greek Antiquities." "Gillies' History." (*C. D. Cleveland*.) "Shays' insurrection." (*Minot's History*.) "Miles' bridge." "Mr. Parris' family." "Rev. J. S. Popkins' sermon." "Mr. Parsons' pulpit." "Mr. Lewis' History." "Jones' house." "Searls' wife." "Holmes' Annals." "Francis' History." (*John W. Barber's Hist. Collections*.) "Josephus' History." "Jennings' Lectures." "Dr. Holmes' Life of President Stiles." (*Hannah Adams*.) "Ulysses' mantle." "Achilles' clothing." (*George Bancroft's translation of Ancient Greece*.) "Hopkins' Charity." (*School Regulations of Cambridge*.)

Note 2. *Bishop Lowth* says, that "God's grace was formerly written, by the ancient Saxons, *Godis grace*, and not *God his grace*, as some imagine. The apostrophe and the *s* represent a different termination of the noun, and not any supposed *his* or *her* or *their*. It is not easy to conceive, how the letter *s* added to a feminine noun should represent the word *her*, any more than it should the word *their*, added to the plural noun."

Note 3. *Dr. Wallis* says, "They who think this *s* is used instead of the word *his*, err egregiously; for the termination is affixed to proper nouns of the *feminine* gender, to nouns in the *plural*, also, and even to the possessives *ours*, *yours*, *theirs*, *hers*, to which no one would dream of affixing the word *his*; and, indeed, the very word *his* is nothing else than *he-es*."

Note 4. *John Grant* says, "The *'s* is supposed to be an abbreviation of the Saxon genitive, which, in three out of six declensions, ends in *es*; or of the *is* of the third declension in Latin."

*Note 5. D. Fenning's Grammar, published at London, 1771.*  
"Q. How is the genitive case formed? A. By adding *s*, with an apostrophe before it, to the nominative; as, *man's strength, woman's beauty*. Q. Is not this *s*, with the apostrophe, a contraction of *his*? A. No; for then *Mary's fear* would be *Mary his fear*, which would be absolute nonsense. Q. Have not many good writers, however, supposed it to be so? A. Yes; but they have all been mistaken. Q. What is it then? A. It is an abbreviation of the old Saxon genitive, which ends in *is*."

*Note 6. David Booth's Grammar.* "God's grace is the grace of God. Anciently the latter was *Godis*, or *Godes*, grace, for the syllable was never contracted; and the only apparent reason for the contraction seems to be to distinguish it from the plural."

*Note 7. Richard Hiley's Grammar.* "The sign '*s*' (*s* with an apostrophe before it) is called the Saxon genitive or possessive, and is a contraction of *es*; thus, '*Man's wisdom*,' was formerly written '*Manes wisdom*.'" ✓

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